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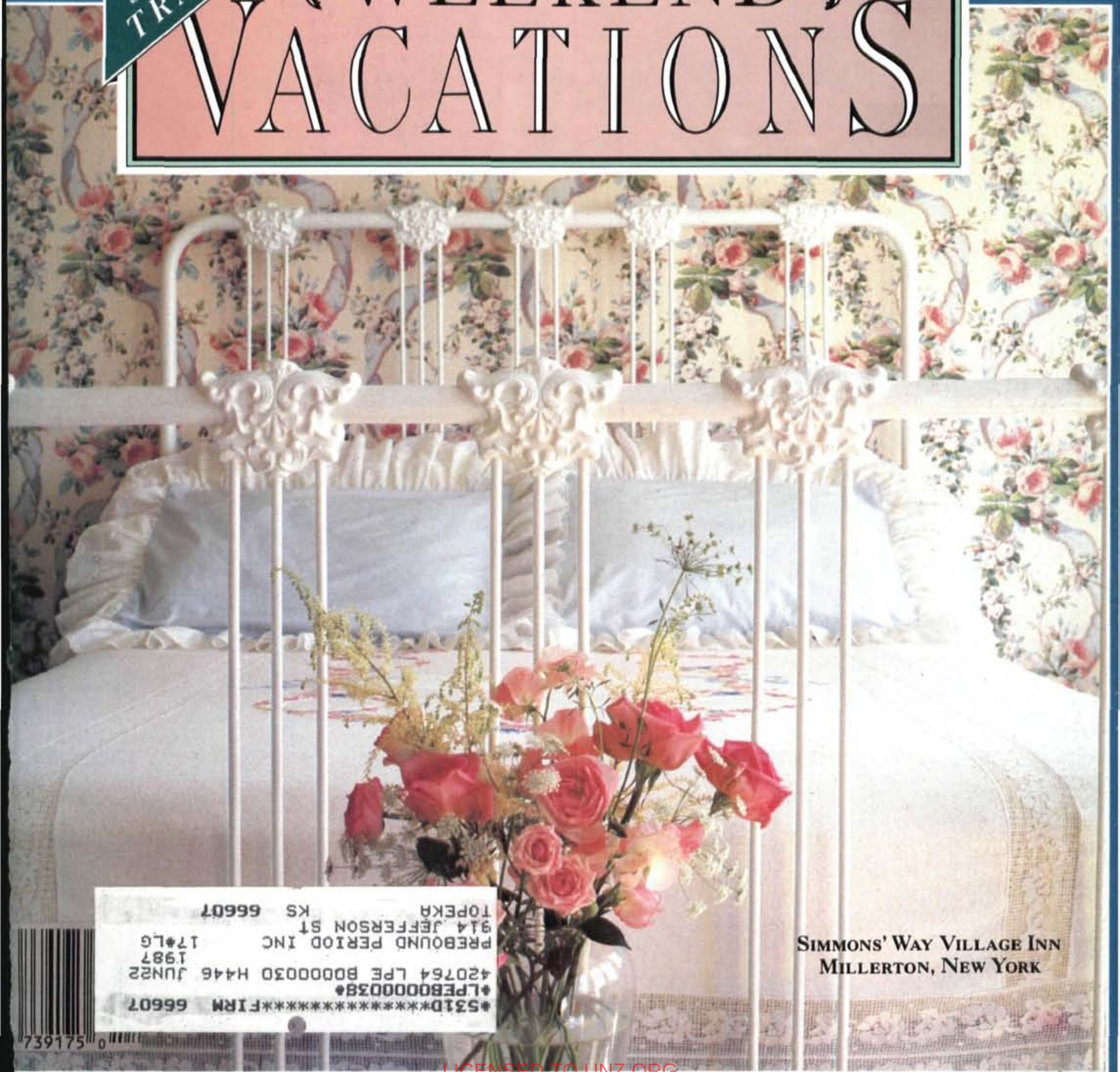

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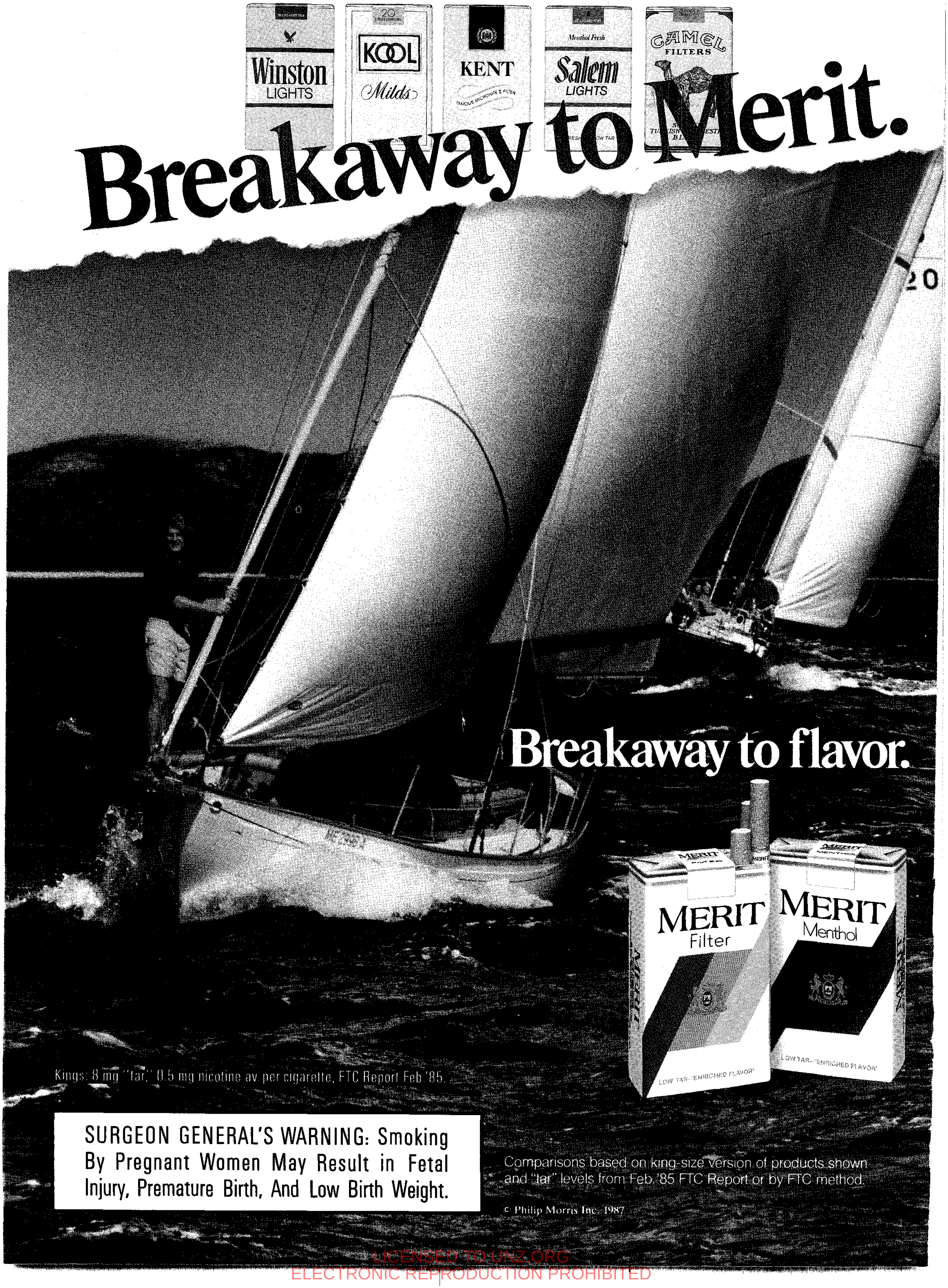
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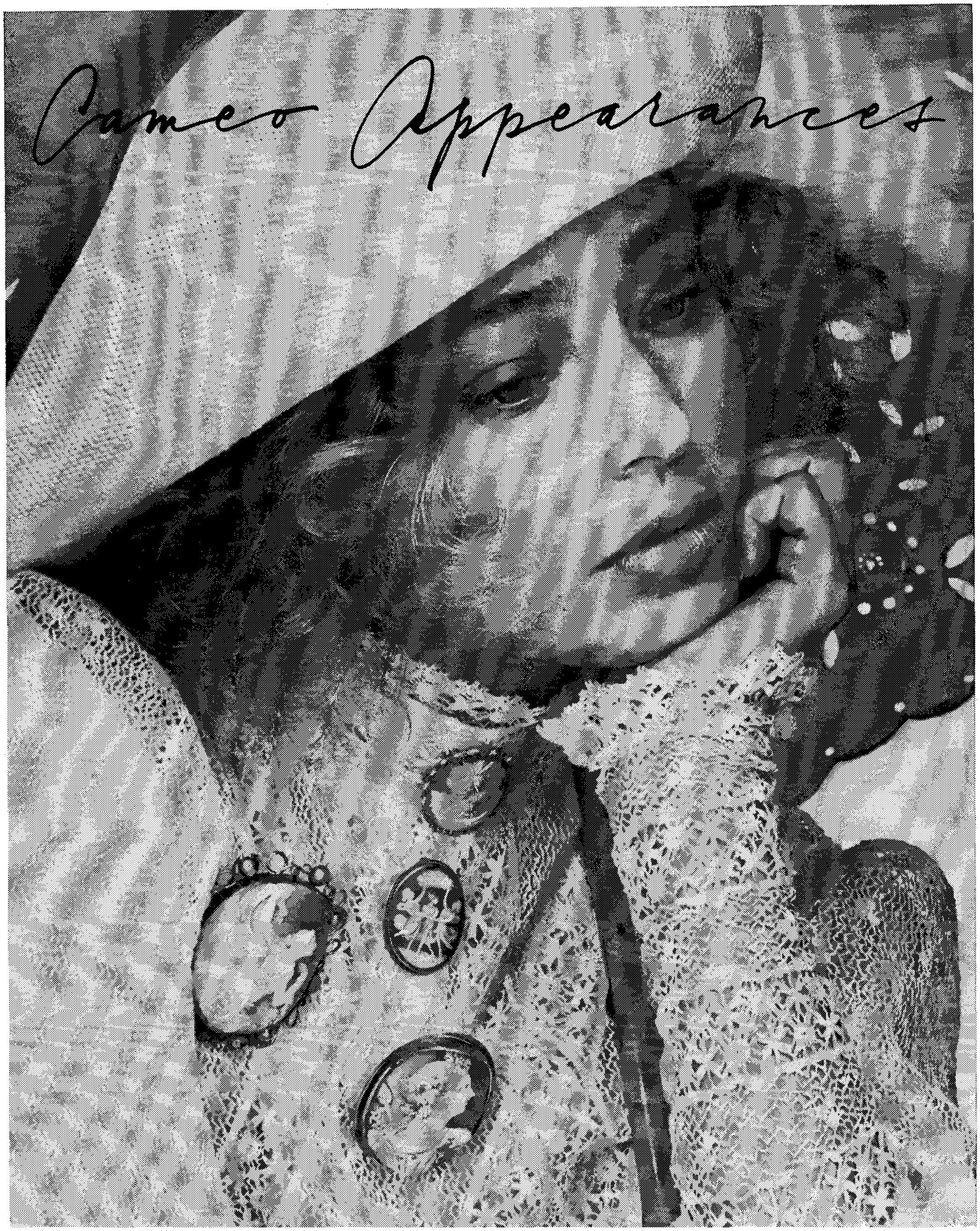

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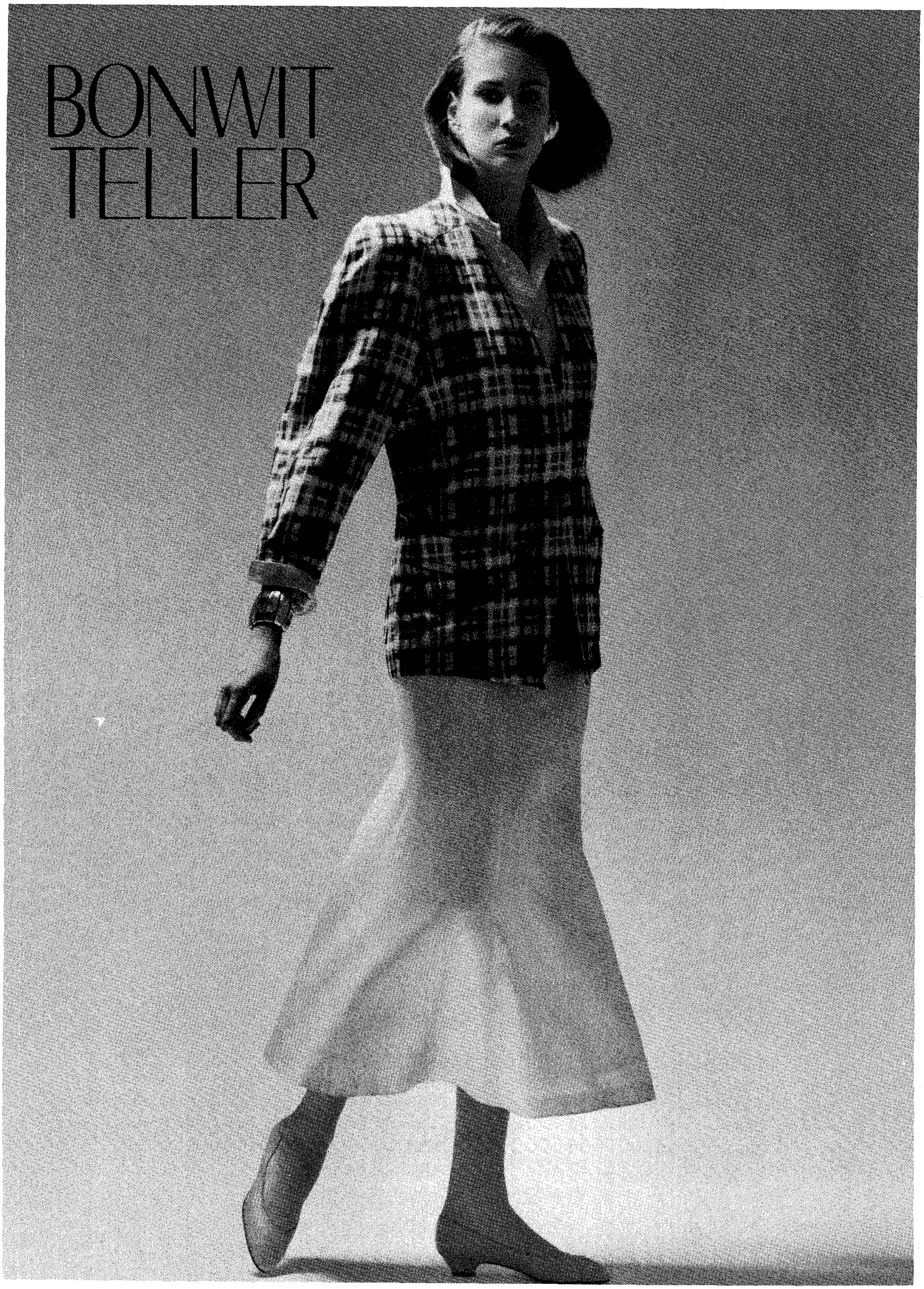

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CONTENTS

42 The Fire This Time

BY PETER BLAUNER

There's a new group of black activists in New York criticizing the mayor and many elected black leaders. Focusing on the courts, they're protesting the scant progress blacks have made here in two decades and the recent series of violent racial incidents. The most visible—and controversial—are lawyers Alton H. Maddox Jr. and C. Vernon Mason.

48 The Road Back to El Morocco

BY WILLIAM NORWICH

Singh

El Morocco, where the smart set flocked for 50 years, reopens next week. Back are its zebra stripes and white palms, but running the club are newcomers Usha Singh and René Hatt, the Swiss investor thought to have lost at least $100 million—and his empire—trying to redo the Gotham Hotel. "Life," says Singh, "is full of surprises."

52 Village Voice

BY ERIC POOLEY

Neo-folk singer-songwriter Suzanne Vega, 27, hasn't had a top-ten hit and she may never sell out Madison Square Garden, but that's not really the point. Vega's songs are at once detached and passionate, and her new album, *Solitude Standing*, takes her "New Waif" style a step closer to rock—and it's likely to take Vega a step closer to fame.

58 Spring Travel: Weekend Vacations

BY JENNIFER CECIL AND MICHAEL W. ROBBINS

Where's the perfect place to spend a few days out of the fast lane? A raditional inn in Pennsylvania's Amish country? A working farm in he Connecticut hills? Here, ten wonderful weekend destinations.

119 Food News: Dark Victory

BY BARBARA COSTIKYAN

rom Rakel, an adult version of brownies and ice cream, made with ittersweet chocolate and served with brandy-spiked pear coulis.

42

DEPARTMENTS

16
THE BOTTOM LINE
By John Crudele

For companies in AIDS research, the stock market provides a precipitously up-and-down ride.

22
ON MADISON AVENUE
By Bernice Kanner

AT&T's new campaign strives to create an earthy street feeling.

28
MEDIA
By Edwin Diamond

Manhattan, inc.'s editorial walkout turns out to be an ambiguous tale of business and power.

130
THE INSATIABLE CRITIC
By Gael Greene

The Lattanzis launch their fifth Italian restaurant, and Arizona 206 joins café society.

THE ARTS

122
ART
By Kay Larson

The 1987 Whitney Biennial is a switch—calm and cohesive.

125
MOVIES
By David Denby

Susan Seidelman's *Making Mr. Right* misses almost every mark.

133
MUSIC
By Peter G. Davis

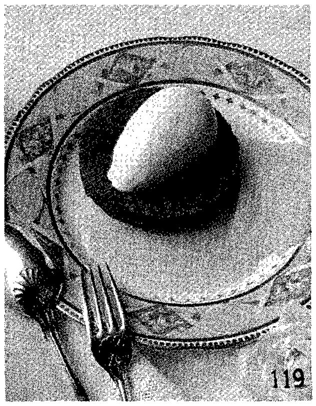
The Mikado survives its latest, dehumanized version.

137
DANCE
By Tobi Tobias

Laura Dean might be advised to take a deep breath before trying another major work.

139
THEATER
By John Simon

A Month of Sundays didn't weather its transatlantic trip.


119

MISCELLANY

Letters 6
Intelligencer,
by Jeanie Kasindorf 13
Fast Track 36
Mr. Peepers's Nights 37
Ruth Recommends,
by Ruth Gilbert 40
Best Bets 120
Sales & Bargains 141
***Cue* Listings** 144
***New York* Competition,**
by Mary Ann Madden 202
Crossword Puzzles 204
Classified
  Town and Country
  Properties 186
  Travel 189
  Services and Sales 191
  Health and Fitness 197
  Strictly Personals 198

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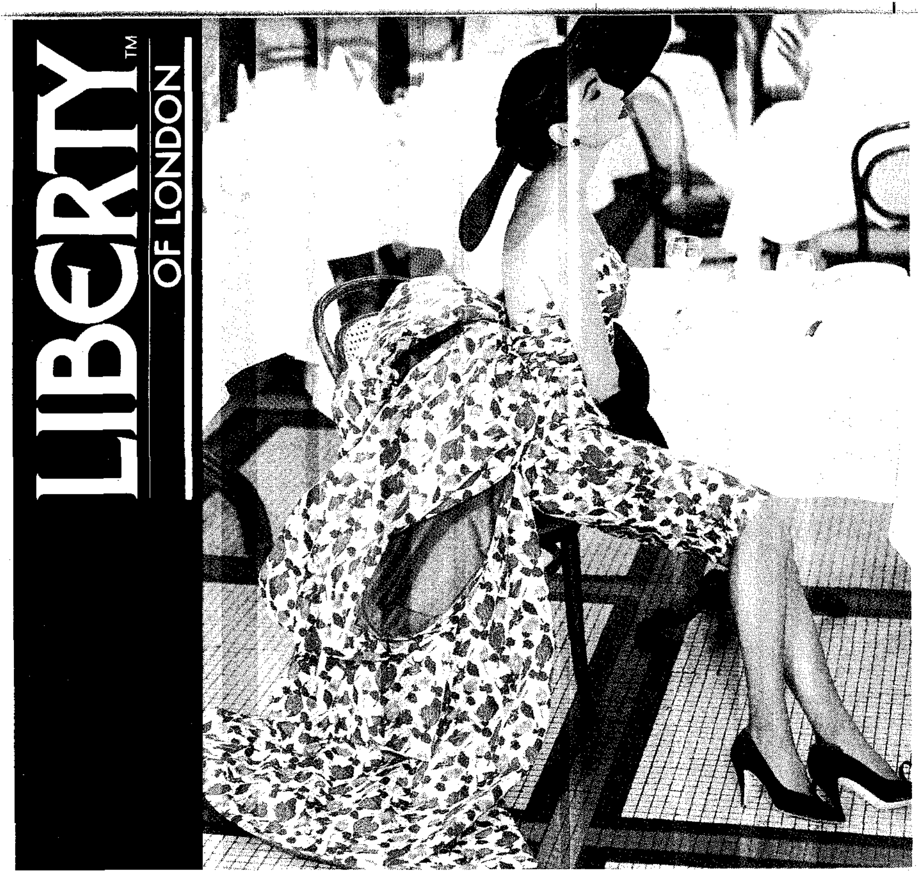

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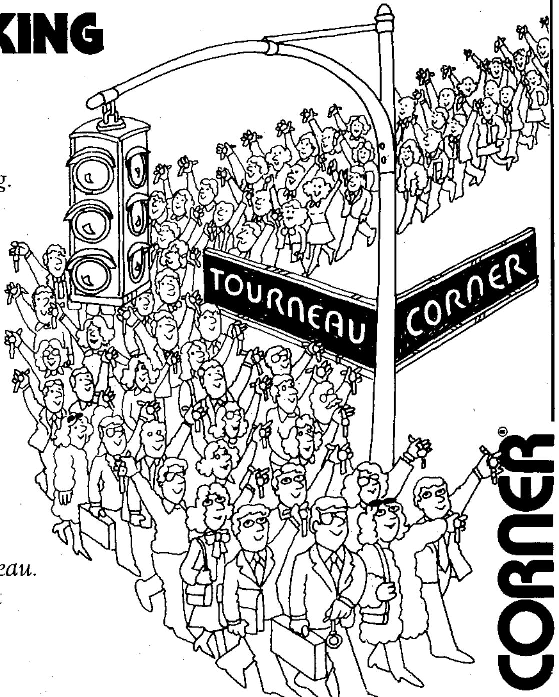

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LETTERS

An Essential Education

DINAH PRINCE'S THOROUGH RESEARCH and reporting captured the spirit and vitality that make Lenny Roseman's sex classes so engaging ["Teaching S-e-x in School," April 6]. I have taught the same course at Beach Channel High School many times and know about the hard work that goes into planning and teaching a class that provides students with sensitive but essential information—much of which is not popular with some parents and religious organizations.

Prince revealed that there are public schools where kids are indeed educated and where teachers and students do care. Thank you, Dinah. And thank you, too, Lenny, for all you have taught me.

Karen G. Brown
Manhattan

I WONDER HOW LONG IT WILL BE BEFORE public schools have special rooms where the students can practice safe, supervised sex. After all, if schoolchildren are going to "do it" anyhow, then teachers should make sure that they fornicate in the approved fashion and do not sneak a smoke after the act. It says something about our society when it is forbidden to teach religion in the schools but permissible to teach sodomy.

Thomas J. Mullen Jr.
Flemington, N.J.

I LAUGHED OUT LOUD WHILE READING some of the funny (but educational) results of Lenny Roseman's raw-eggs exercise. At a time when there is such heavy drug use and so many unwanted pregnancies in the schools, Roseman deserves an A-plus for her positive contribution. She has made me feel optimistic about the future of today's teenagers.

Sarah Battagli
Manhatta

Prince Charming?

POOR ROY GRACE—A MAN DEVOID O grace ["On Madison Avenue: State o Grace," by Bernice Kanner, April 6].

Maxwell Dan
A retired founde
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Secret Agent Man

LEST ANYONE QUESTION THE SEXUA orientation of the unmarried 30-year-ol

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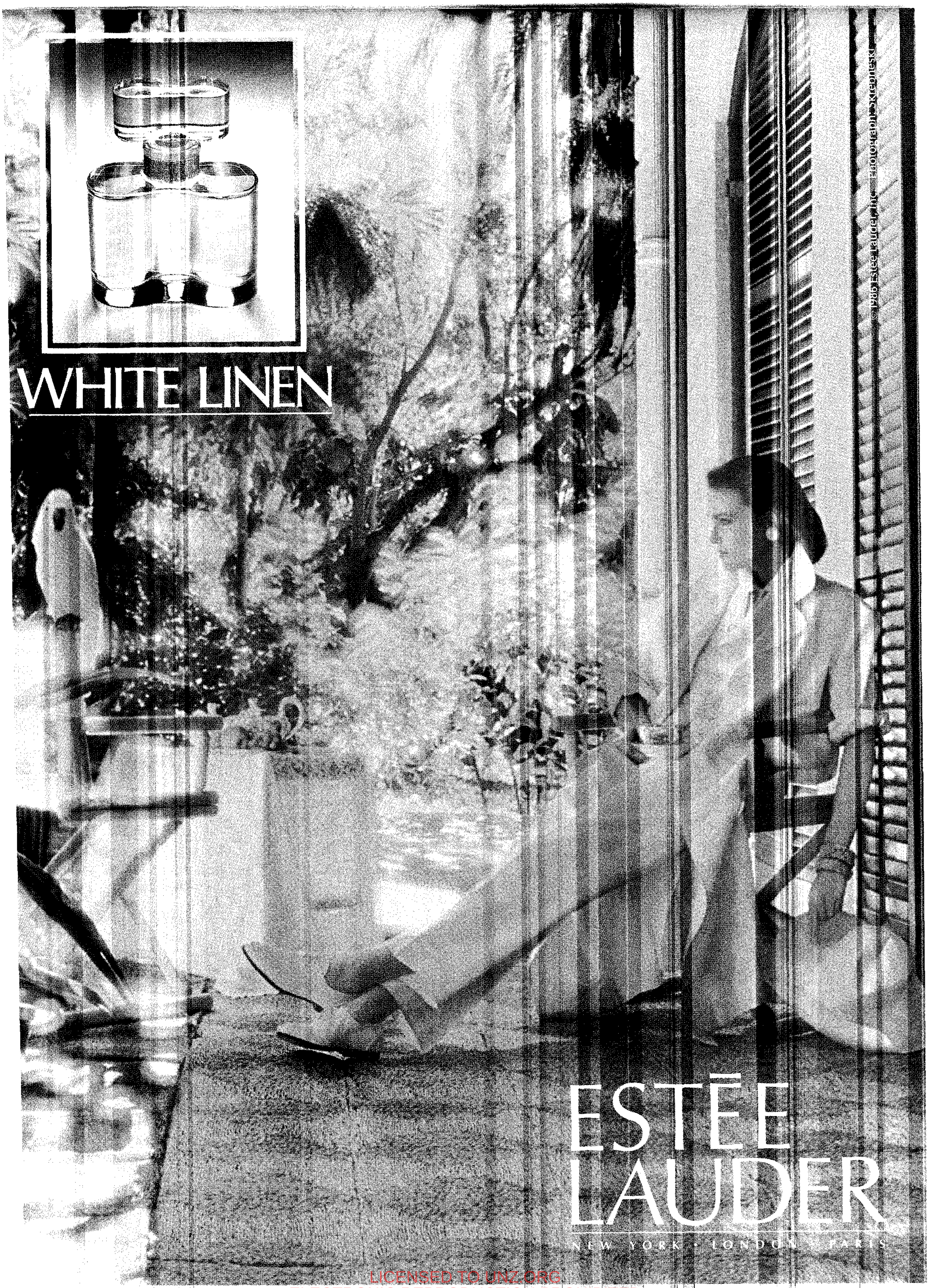
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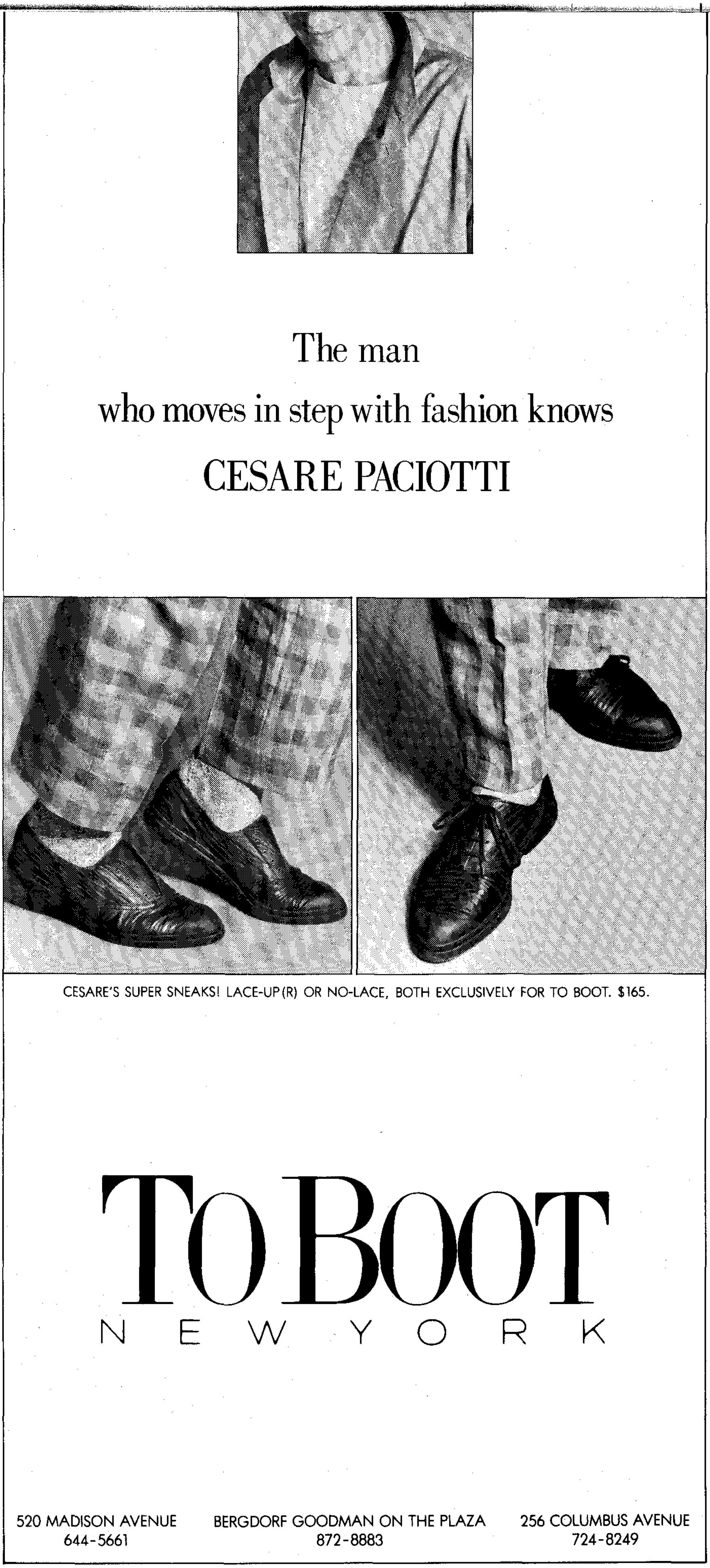
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hero of "I Spy" [by Michael Daly, April 6], Leakh Bhoge makes his aversion to gays painfully clear when he says, "I thought maybe he was a queer."

Whatever Bhoge's choice of language, good editing deletes bigoted words as a story moves from the written manuscript to the typeset page. Had Bhoge said, "I thought maybe he was a kike or Wop," would *New York* have printed it? I doubt it. That you let "queer" stay is as much evidence of your homophobia as it is of Bhoge's.

It is ironic, then, that this is basically the story of a man who meets an attractive man on the street, a stranger to whom he voluntarily gives his telephone number and with whom he goes out for drinks and a meal. It is also ironic that the profession to which Bhoge aspires has had its fair share of operatives who were gay men.

Henry Walter Weiss
Manhattan

ONE DAY, I READ IN THE DALLAS *Morning News* that Leakh Bhoge says the FBI cheated him out of a lot of money and that he put his life on the line by spying for the U.S. The next day, I read *New York* and get another story.

From the very beginning, Bhoge says he feels sorry for some KGB agent who is here to destroy our way of life. Then he resents the fact that Daniloff came home to a hero's welcome and a six-figure book deal. Bhoge talks about being a Hindu and his father's disapproval of the way women dress in this country, yet he drinks, watches the chicks, and enjoys the violence in James Bond movies.

Are these the type of people we need as U.S. citizens?

Rose S. Wilson
Carrollton, Tex

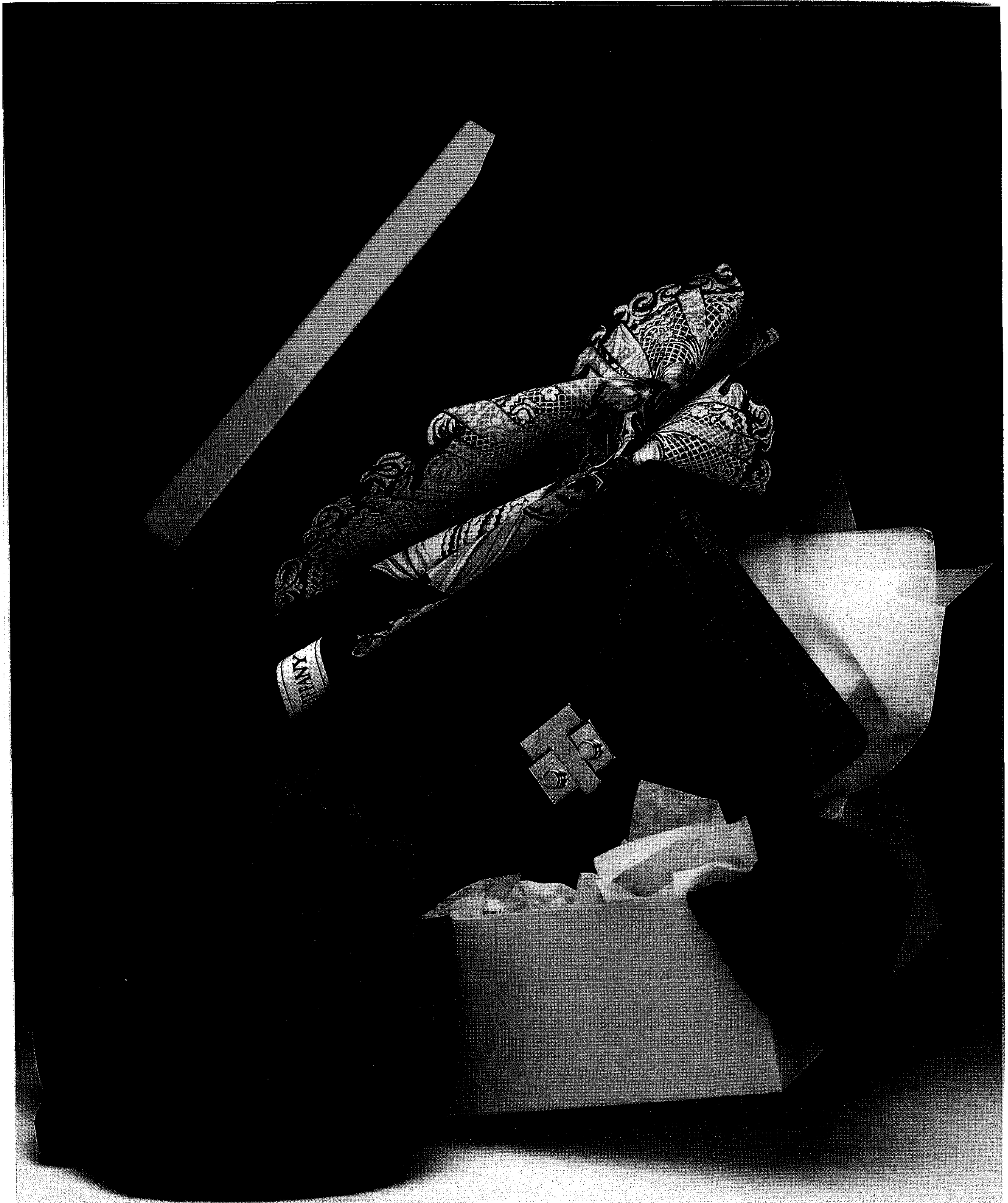
A Major Contribution

"ANDY: THE WORLD OF WARHOL" [BY JESse Kornbluth, March 9] was well written and informative: I enjoyed it even thoug the man and his work never appealed t me. Warhol brings to mind somethin Oscar Wilde once said: In matters o grave importance, style, not sincerity, i the vital thing.

Robert Rie
Pittsburgh, Pa

WHEN ANDY WARHOL DIED, I DREADE the onslaught of glitzy obituaries from the likes of *People* and *USA Today*. Bu *New York* more than did justice to th man who was the only major artist of ou time. Warhol contributed much to thi world, and to have him remembered b so many unknowledgeable journalist who can't or won't see beneath the sur face of his art is truly sad.

Jim Weda
Los Angeles, Cali



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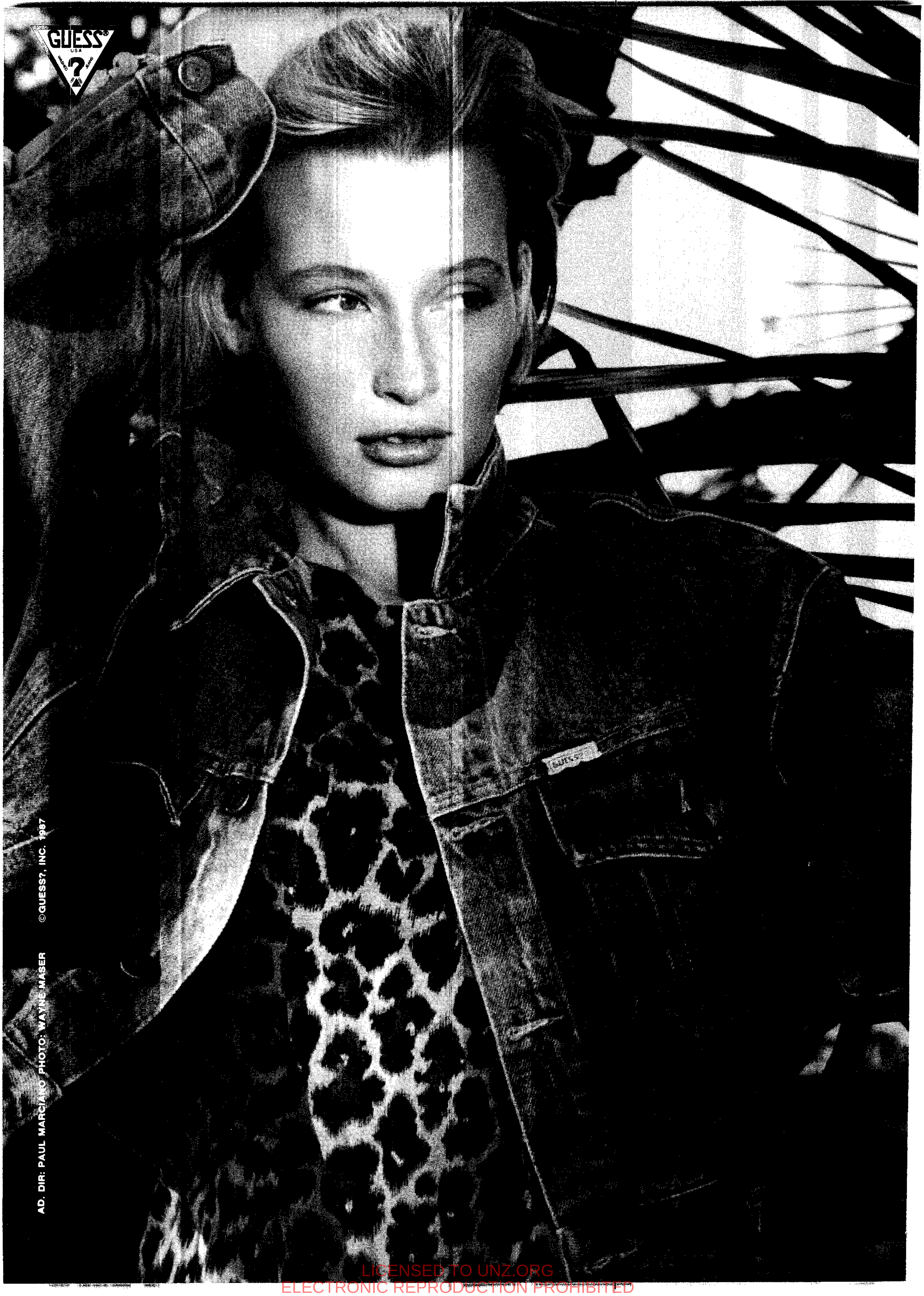
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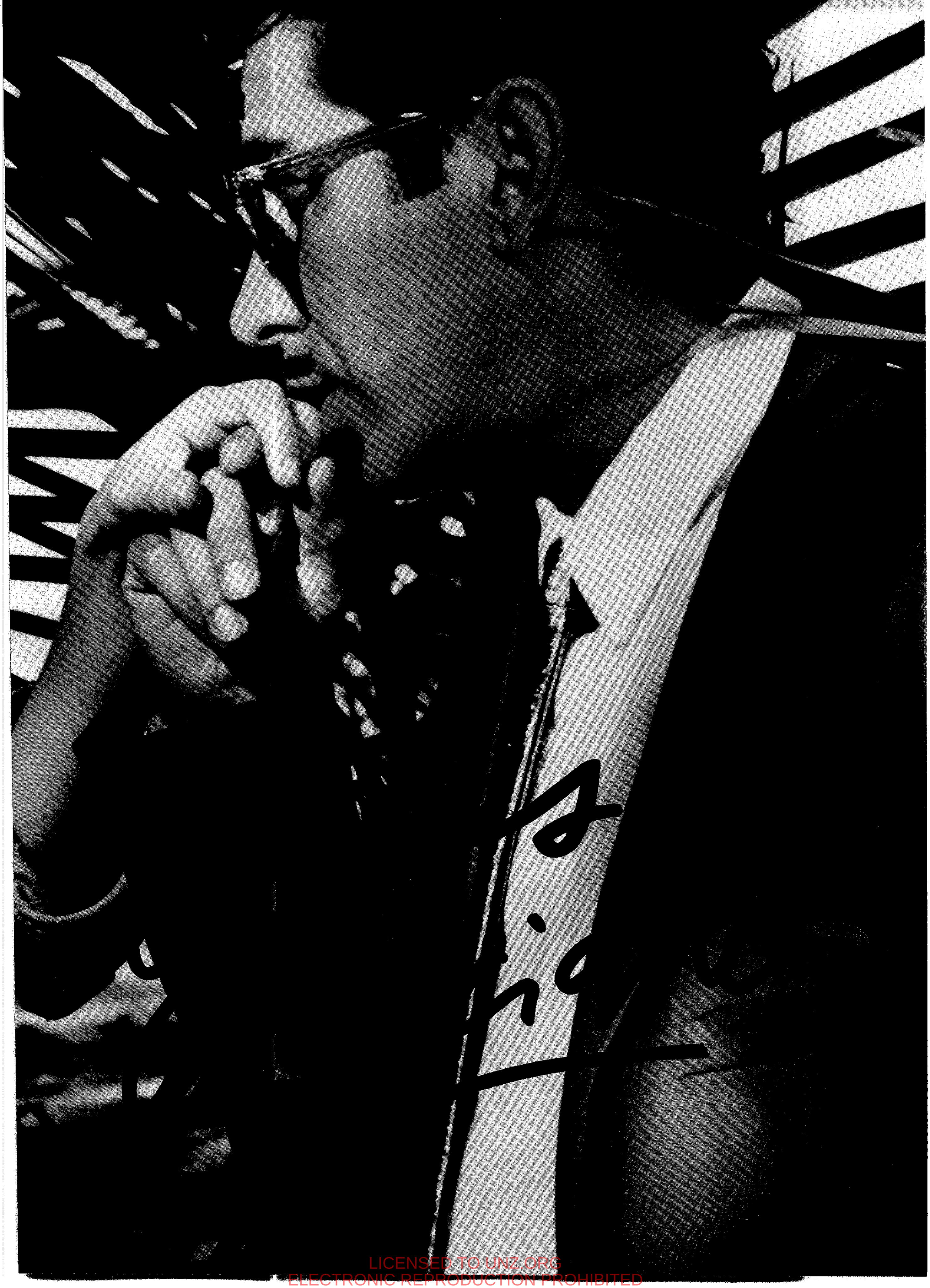

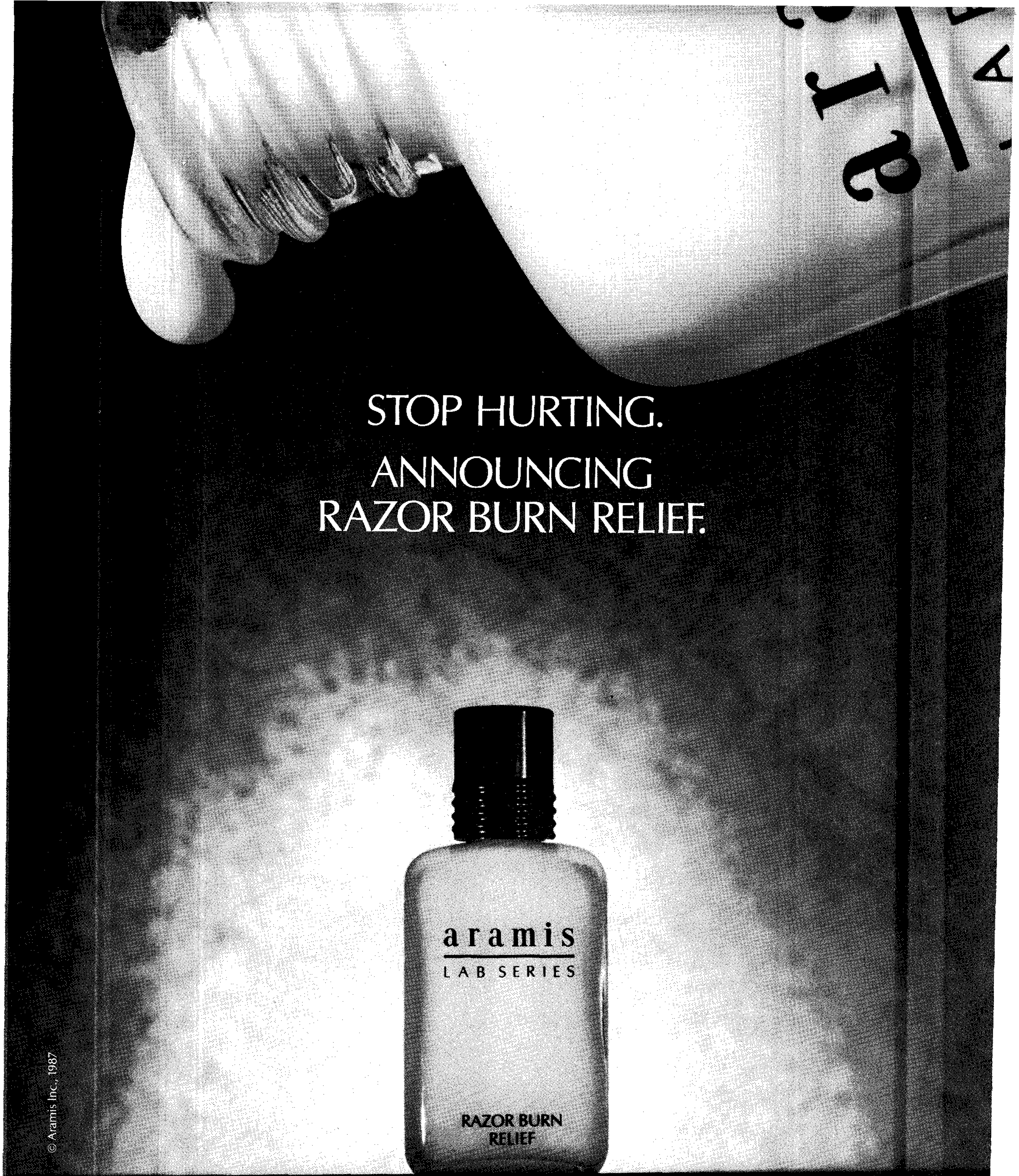
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BY JEANIE KASINDORF

Q. & A. AT THE *TIMES*...PARK LANE'S PAPER TIGRESS?...GRANT'S TOME...MARK'S ALL HART

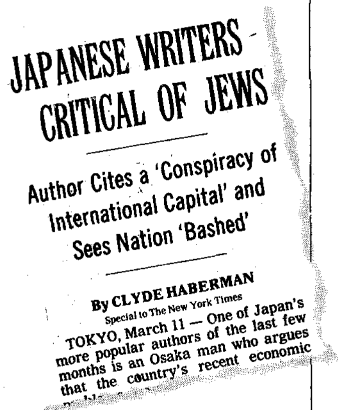
JAPANESE RAISES 'JEWISH QUESTION'

Guests at the New York *Times*'s annual "Bulldog Dinner" for foreign-press officers last week were startled when, during a question-and-answer session, a press officer from Japan asked why the paper covers "so many Jewish stories." The dinner is given by the *Times* in conjunction with the Hospitality Committee for United Nations Delegations, a private organization supported by *Times* matriarch Iphigene Sulzberger.

After dinner in the paper's private dining room, questions were taken by *Times* foreign editor Joe Lelyveld, who last month ran a story about a best-selling Japanese writer who blames his country's recent economic problems on an international Jewish conspiracy.

The first question was from Masaki Sato, a Japanese press officer, who asked Lelyveld, "How many Jewish editors are employed at the New York *Times*?" In the silence that followed, Sato then asked why the paper covers "so many Jewish stories." As Lelyveld started to answer, Mina Joffe, the wife of Israeli press officer Meir Joffe, called out, "How many blue-eyed people are employed at the New York *Times*?"

Sato said he could not comment on the incident. Meir Joffe said, "I was flabbergasted. It seems to be part of a whole cycle. But we decided not to do anything about it."



JAPANESE WRITERS CRITICAL OF JEWS

Author Cites a 'Conspiracy of International Capital' and Sees Nation 'Bashed'

By CLYDE HABERMAN
Special to The New York Times

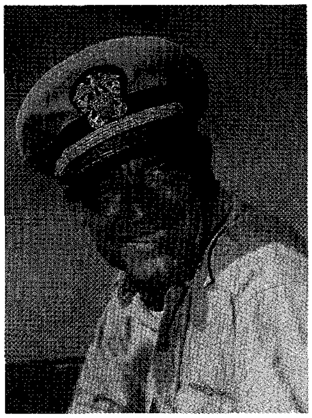
TOKYO, March 11 — One of Japan's more popular authors of the last few months is an Osaka man who argues that the country's recent economic

THE *TIMES* STORY

CARY GRANT TO GET HIGHAM TREATMENT

Biographer-of-the-stars Charles Higham is trying to sell a book on Cary Grant that he says will tell the story of the late actor's homosexuality and longtime affair with Howard Hughes. Higham wrote the biography of Errol Flynn that claimed he was an undercover agent for Germany during World War II and also claimed Flynn had had homosexual affairs. Higham will write the book with his sometime collaborator Roy Moseley.

Higham's agent would not discuss what the book will say about Grant. But one editor who has seen the proposal says, "It's startling stuff. The major eye-opener is Grant's affair with Howard Hughes, which Higham says was conducted on and off for a long period of time. He also says he's going to document a lengthy affair with Randolph Scott. Higham says the reason he can write the book now is that all the major people mentioned in it are dead."



CARY GRANT

POST GONE FROM LEONA'S STAND

Did Leona Helmsley ban the New York *Post* from the Park Lane Hotel's newsstand? The *Post* has disappeared from the newsstand, and one longtime customer says that the man who runs the shop blames the Queen. "I used to get the *Post* there every morning, but suddenly it wasn't available," says the customer. "When I asked the vendor, he said Leona had forbidden them to sell the paper."

Helmsley, who lives in the penthouse of the Park Lane, became the subject of federal and state investigations in January after the *Post* charged that she had cheated the IRS by claiming $1 million in renovations to her Greenwich, Connecticut, mansion as business expenses. Helmsley has denied the charge.

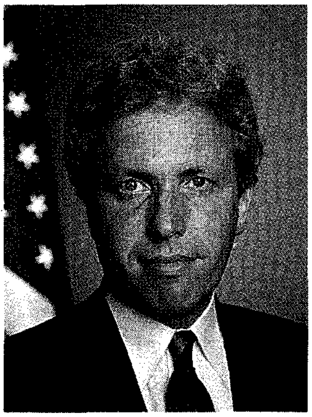
The newsstand vendor refused to comment, but the *Post*'s director of operations, Rod Welch, confirmed that the newsstand dropped the paper two weeks ago. Leona Helmsley was out of the country and could not be reached for comment.

ASSISTANT EDITOR: PEG TYRE

THE GREENING OF GARY HART

Mark Green has been telling friends that he will be the "chief spokesman and political coordinator" in New York for presidential hopeful Gary Hart. Green, who lost the 1986 Senate race, was a political adviser and speechwriter for Hart in 1984. Green has been saying that he will help Hart's financial coordinator, Jim Capalino, who ran Koch's 1985 mayoral campaign, woo the state's leading Democrats.

Green refused to comment on the report. Hart's campaign manager, Bill Dixon, wouldn't confirm Green's appointment. "Green is a great asset to us," he says, "but we are 30 to 60 days away from setting up our formal network."



MARK GREEN

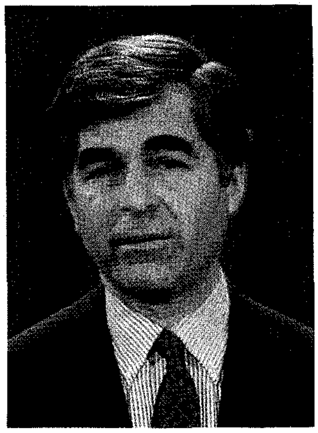
MARIO'S MAN ON DUKAKIS TEAM

Governor Cuomo's former chief of staff Michael Del Giudice has been working behind the scenes to help Massachusetts governor and Democratic presidential

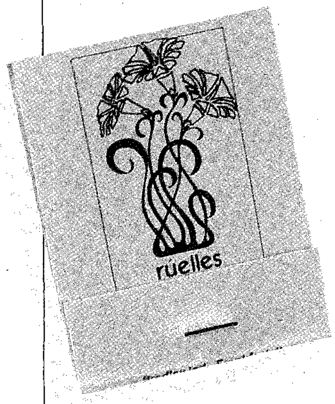
otographs: top, Morton Tadder/Pictorial Parade; center, Allan Tannenbaum/Sygma.

A TALE OF TWO GOVERNORS...CLUB BEAT...WEST SIDE STORIES...HEARST-CASE SCENARIO

EDEN COLLINSWORTH



GOVERNOR DUKAKIS



RÚELLES MATCHBOOK

hopeful Michael Dukakis establish a political base in New York. At the same time, Del Giudice is also setting up Cuomo's new national political-action committee, which many Cuomo loyalists say is a way to keep the governor's name alive on the national scene in case of a brokered convention.

"I've known Mike since the early 1980s and am helping him meet potential contributors and supporters because I like him," says Del Giudice, who worked for Cuomo for two and a half years before leaving to join Lazard Frères. "Whether my work for Dukakis in New York becomes formalized at some point is still to be determined."

Who would Del Giudice pick if he had to choose between the two northeastern governors? "Cuomo," he says. "But it's academic. A brokered convention is most unlikely."

LATIN QUARTER GETS THE BLUES

The legendary Latin Quarter at 48th Street and Broadway is being turned into a blues club called the Blue Penguin. The new club, due to open this week, will be run by Sherman Williams, one of the art directors on *Platoon,* and Roy Webb, who helped reopen the Copacabana in 1976 and was once a partner in the Cat Club.

Williams says they will make few changes to the interior of the Latin Quarter, which closed in 1967 and was revived briefly three years ago. "We will serve elegant appetizers instead of dinner at the club's classic tiered tables," says Williams. "There aren't many blues clubs in the city, and none as large as ours, so the real emphasis will be on music."

RUELLES REDUX ON COLUMBUS AVENUE

Rúelles, the Columbus Avenue singles bar that was transformed into a French restaurant last October and renamed Brasserie Bijou, is chucking the European touches and returning to a "solid American menu." The Upper West Side hangout was turned into a two-story restaurant with a formal, reservations-only balcony and a Paris-style café on the ground floor. But owners Marvin Arthurs and Elliot Klepper say that the neighborhood isn't ready for such elegant dining.

"When we put hamburgers back on the menu and they sold like hotcakes, we knew we had made a mistake," says Arthurs. "No matter how much money people up here have in their pockets, when they go out, they want to eat at a casual place. Our new chef will do some Creole food, but nothing formal. We didn't throw the old Rúelles sign out, so we are putting it back up."

BUILDER CAUSING BUS FUSS

Upper West Siders are fuming because the construction of developer Bruce Eichner's 21-story residential tower on 86th Street near Broadway is disrupting their bus service. They are complaining that trucks at the construction site have caused the westbound 86th Street crosstown bus to be rerouted to a residential block on 89th Street.

"We have been inconvenienced by the enormous amount of construction in the area, but this was the last straw," says one 89th Street resident. "The Department of Transportation usually gets community approval before they change a bus route, but we weren't even notified. Now things are heating up. People are talking about blockading the street to get the buses off our block."

Says Assistant Transportation Commissioner Michael Primeggia, "Maybe we did move a little too quickly when we changed the bus route, but we are trying now to come up with a way to accommodate trucks, buses, *and* the neighbors."

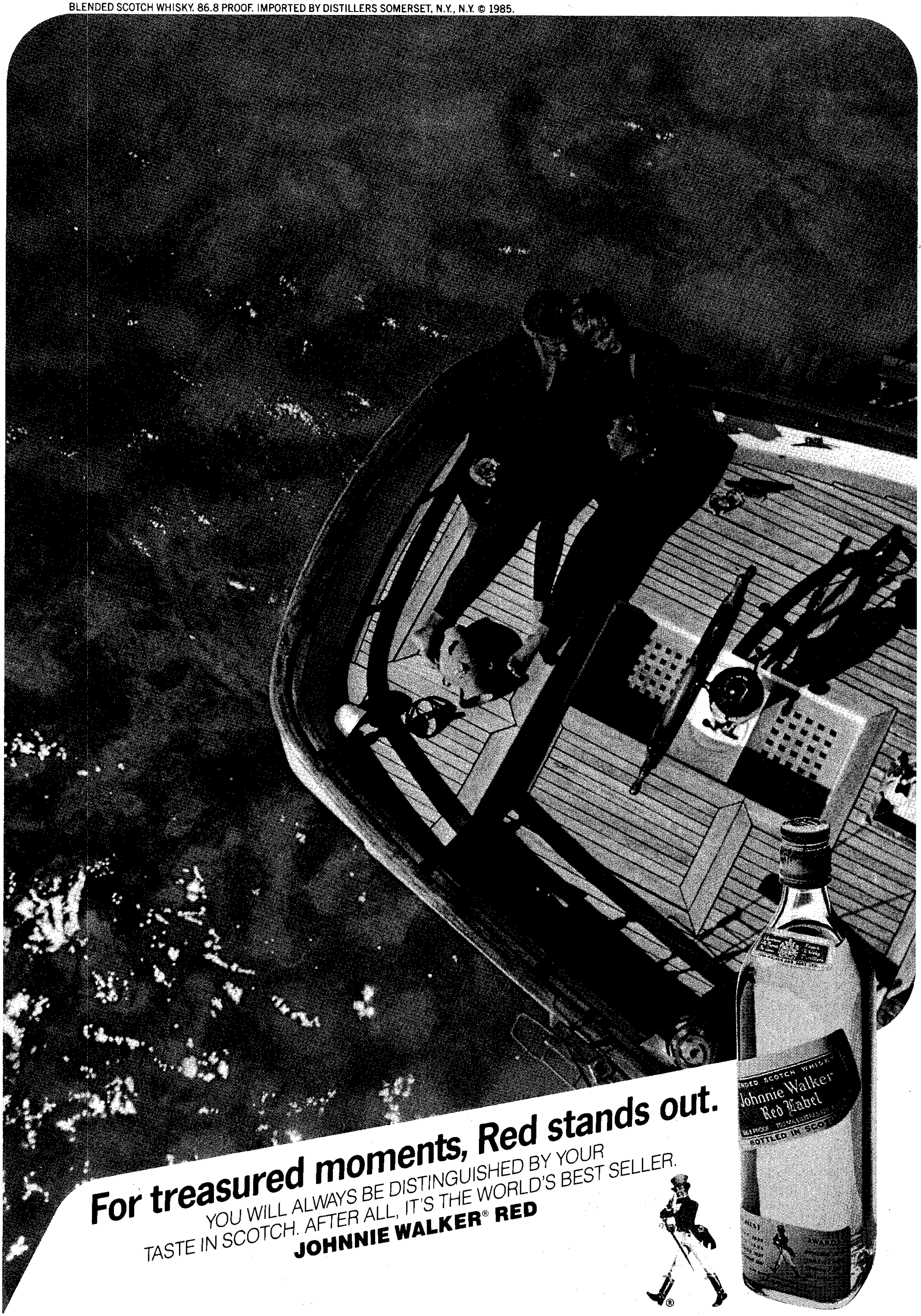
WHAT *PUBLISHERS WEEKLY* LEFT OUT

Publishers Weekly staffers say their editor killed a tough story on Arbor House and its publisher, Eden Collinsworth, after her boss, Hearst Trade Book Group president Larry Hughes, asked him to reconsider running the piece. "They wanted to take a look at Arbor House because Collinsworth has fired half her editorial staff and is cutting in half the number of books she publishes each year," one *PW* staffer says. "After our reporter, Marianne Yen, started working on the story, our editor, John Baker, told her Hughes had called and asked him to postpone the story for a year. When Marianne turned it in, they killed it. They were very frank with her. They told her they couldn't afford to lose Hearst's advertising."

Says Baker, "We killed the piece because it didn't fit the original concept we had for the story. We never said we were afraid to lose advertising." Says Hughes, "I called John Baker and told him Arbor House was in transition and suggested they would have a more accurate story at the end of the year, when things had settled down. I would never try to kill a story, and the fact that some *PW* staffers would say that just irritates the hell out of me."

Photographs: top, © 1987 Thomas Victor; center, Steve Liss/Gamma-Liaison; bottom, David Kelle

BLENDED SCOTCH WHISKY. 86.8 PROOF. IMPORTED BY DISTILLERS SOMERSET, N.Y., N.Y. © 1985.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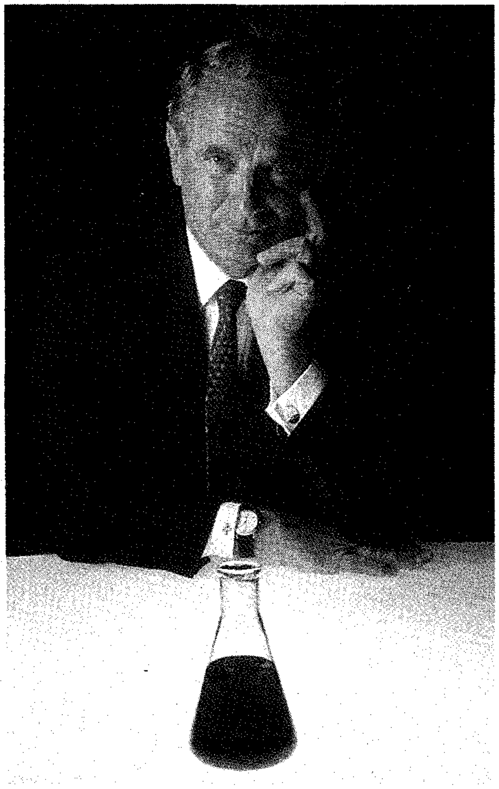
Johnnie Walker
Red Label

The Bottom Line/John Crudele

RISKY BUSINESS ON AIDS



MILAN PANIC: *Looking for the right drug.*

ICN's Rough Ride

AIDS, THE MEDICAL NIGHTMARE, IS ALSO proving to be a bad dream for many on Wall Street. The challenge for investors, of course, is to pick the company with the best chance of finding a drug to beat the deadly virus. The prize: a big stock profit, and the chance to be in on the first chapter of medical history.

AIDS research is now so emotionally charged and uncertain, however, that even the best and luckiest investors know they're taking enormous risks with their money. Last week, ICN Pharmaceuticals—one of the dozens of companies deeply involved in AIDS research—provided a dramatic case in point.

Founded in 1959 by Yugoslav immigrant Milan Panic, ICN made a splash last January when it held a Washington press conference to announce that its drug ribavirin seemed to stop the progression of an early form of infection caused by the AIDS virus. The conference was widely reported and made the front page of the New York *Times,* for example.

The news had been moving through the Wall Street underground for weeks, and shortly before the announcement, ICN's stock rose sharply, hitting about $25 a share.

Almost immediately, medical experts began questioning ribavirin's toxicity and the results of ICN's clinical test. The medical establishment was also concerned that ICN had breached protocol by going to the public with its results, bypassing the established procedure of first publishing findings in medical journals.

Eastman Kodak, which owned $9-million worth of stock in ICN and $31-million in ICN's subsidiary Viratek, announced that it would sell much of its holdings. The photography giant, eagerly searching for a way to enter the drug business, denied that the decision to sell the stock was caused by any controversy. But sources close to Kodak say that was precisely the reason. "From time to time," says one source, "they were a little embarrassed by the way ICN did business."

From an investment standpoint, Kodak's decision looks good—for now. Last week, the Food and Drug Administration declined to approve the use of ribavirin for the treatment of some patients with an early form of the AIDS-virus infection. The agency said there wasn't enough evidence of the drug's effectiveness.

That news caused a drop of more than $3.50 a share in the price of ICN's stock, to about $11—almost its lowest point of the year—and trimmed about $8 a share from the price of Viratek stock. ICN's stock recovered somewhat the next day, but by the end of last week, the onetime highflier was selling at about $14 a share.

"We still have confidence in the drug," says Lawrence Panitz, ICN's executive vice-president. ICN, he says, will continue submitting data to the FDA. Panic wasn't available to comment.

Other companies fighting AIDS have had similarly erratic experiences. "Because of the social and economic impact, the stocks of this group are highly volatile," says Alan R. Ackerman, senior vice-president of Gruntal & Company, who has been following AIDS-related companies for about four years.

"It's scary," adds another analyst who's been tracking the biotechnology industry. "You're never really certain whether companies have something or not." In the last year, for example, Viratek has sold for as much as $87 a share and as little as $14, and it was at about $18 late last week.

Several big pharmaceutical companies are working on AIDS research, including Burroughs Wellcome, whose drug AZT has been approved for use against the virus, and Hoffmann-La Roche, which has plans to develop a drug called dideoxycytidine.

At the other end of the spectrum, dozens of smaller, mom-and-pop-type biotech companies are also hoping to find an answer. ICN, with sales of $102.8 million last year, is somewhere in the middle—though it was big enough to attract the attention of Kodak, which is still ICN's partner in a research facility.

Hardly anyone thinks that ICN's up-and-down stock-market ride is over. Wall Street sources say the company is preparing to publish its AIDS results in medical journals next month and data will be presented at an AIDS conference in San Diego. Meanwhile, ribavirin has picked up some backing in the medical establishment—though these people don't endorse the drug for AIDS.

Recently, the United States Army filed a new-drug application for the use of ribavirin against a viral disease called Lassa fever—which is limited to Africa, where it infects about 200,000 to 300,000 people a year and kills 3,000 to 5,000.

"For Lassa fever, there is no question it works," says Dr. Joseph McCormick, chief of the Special Pathogens Branch in the viral-diseases section of Atlanta's Centers for Disease Control. For AIDS, Dr. McCormick says the drug's effectiveness is "quite possible, [but] it needs to be evaluated." Both Lassa fever and AIDS are in the so-called RNA family of viruses.

The Army, which helped test ribavirin in Africa, wants the drug for protecting troops from local viruses and as a defense against possible biological warfare.

Under the trade name Virazole, ribavirin is being sold for use against one form of pneumonia, and it's being tested as a remedy for the influenza virus.

For Kodak, which has been seeking new businesses for the twenty-first century, the experience with ICN may have provided a bit of future shock. Still, the company is heavily invested in a number of upstart biotech companies, and it's hoping to make an acquisition. Already, it owns a 10 percent stake in Elan, an Irish pharmaceutical company; 16 percent of Cytogen, a Princeton company doing monoclonal-antibody research; more than 20 percent of NeoRx, a privately held firm with headquarters in Seattle; and nearly 19 percent of Enzon, a

Photograph by Mark Richards/Picture Group.

South Plainfield, New Jersey, company doing work on enzyme technology.

Although Kodak won't be specific, Dr. Leo J. Thomas, head of the company's Life Sciences Group, admits that he is carefully studying possible acquisitions. "We are going to have to do something in a couple of years," Dr. Thomas says.

Wall Street suspects that other pharmaceutical and chemical companies have similar thoughts about acquisitions. Du Pont, for one, is said to be interested in entering some aspect of the anti-AIDS business. That takeover speculation, they say on the Street, is another reason investors are willing to take a chance on an AIDS breakthrough.

Getting the Dow's Number

ON APRIL 7, THE DOW JONES INDUSTRIAL average fell nearly 45 points. It lost 33 points on April 9, 52 points on April 13, and 34 points on April 14. The next day, it jumped almost 30 points.

The market's extreme volatility has been reflected especially in the 30 blue-chip stocks that make up the Dow. But mathematics also has something to do with the sharp fluctuations in the closely watched index. And the swings will likely get even wider in the weeks ahead, especially after three more of the Dow's components—General Electric, 3M, and International Paper—split their stocks.

Here's why: To compile the daily Dow figure, the prices of the 30 stocks are added up and then divided by a number, currently 0.88, which is changed whenever there is a split. The number is based on a complicated formula involving stock splits and substitutions in the index. When this divisor goes down, it magnifies each move in the 30 Dow stocks.

With the divisor now at 0.88, for example, Salomon Brothers calculates that a one-point decline in each of the 30 Dow stocks would produce a 34-point drop in the index. After the three upcoming stock splits, that same one-point drop in each stock would create a 37-point loss.

A year ago, when the divisor was at 1.044, that one-point drop would have meant a 29-point decline. And ten years ago, when the divisor was 1.443, the index would have sunk only 21 points.

Still, the shrinking divisor plays only a part in pushing the Dow up and down. The fact that stock prices are so high today makes the market more prone to profit taking and increasingly vulnerable o bad news like the falling dollar and risng interest rates.

Is Goodyear Overinflating?

GOODYEAR MAY BE HEADED FOR A HALF-billion-dollar disappointment. Oil-indusry sources say that the tire giant's conention that it will get $2 billion for its

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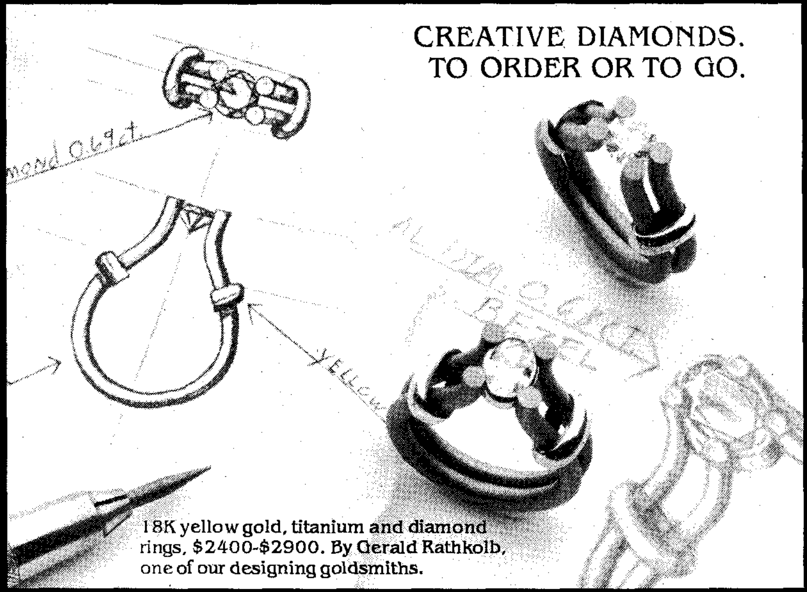

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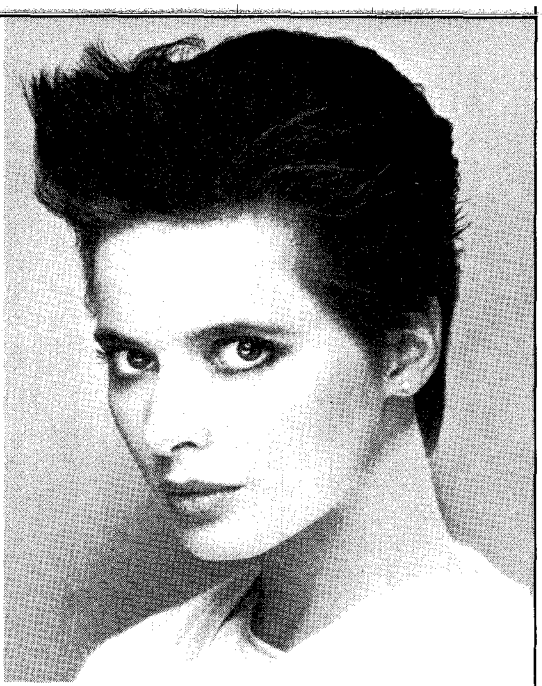

A beautiful leather garment bag with more compartments than a space shuttle.

Everyone needs lots of room for clothes when traveling (even if you're not traveling to outer space). And we have the answer. This TUMI garment bag is loaded with compartments. And it's durable too! Available in black soft nappa leather or ballistic nylon for men and women. Men's leather $475. Men's nylon $315. Women's leather $525. Women's nylon $335.

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Celeron oil and gas subsidiary may be overly optimistic—that $1.5 billion is a more reasonable price.

Goodyear put Celeron and other businesses up for sale during its successful, but costly, takeover fight with Sir James Goldsmith last year. Following the company's annual meeting last week, Goodyear chairman Robert E. Mercer said Celeron, which owns a one-of-a-kind oil pipeline that stretches from California to Texas, would be sold for $2 billion in a couple of months, probably to a consortium.

But oil-industry sources familiar with the negotiations say the anticipated price is high. What's more, the sources say, the deal will probably take longer than two months because the consortium hasn't been formed yet.

Any consortium would probably consist of companies that gather oil in California and want a cheaper way to get the crude to Texas than through the Panama Canal. Likely candidates include Exxon, ARCO, and Standard Oil, industry analysts say.

What will Mercer do if a $2-billion check doesn't arrive? Some industry watchers say he may pull Celeron off the market.

The Runoff

JAY A. PRITZKER, A CHICAGO INVESTOR with a big chunk of UAL stock, is said to have met last week with representatives of UAL's pilots' union. The union has made a bid to acquire UAL's United Airlines, an offer the company said it will study. Donald Trump, another big UAL shareholder, is a spectator at this point, but sources say that Lazard Frères, which represents the union, has been trying to meet with him. So far, Trump has declined the invitation, sources say.... Who bought the 1 million shares of Caesars World that traded through Bear, Stearns & Company on April 9? The answer could be important to the outcome of the takeover struggle for the casino company. Martin Sosnoff, who already owns 14 percent of Caesars, wants to buy the company. But the betting on Wall Street is that either Pratt Hotel or Southmark Corporation, which together were briefly partners of Sosnoff in the venture bought the shares.... GAF will probabl decide this week to make a new bid fo Borg-Warner, after reviewing data Borg has provided.... At least one investmen banker is doing a cursory review of IC Industries' operations following the mild stroke suffered by chairman and chief ex ecutive officer William B. Johnson on March 22. Johnson is at home, and the company says his doctors expect a ful recovery. If he can't return to work, th company could find itself the target of takeover. ■

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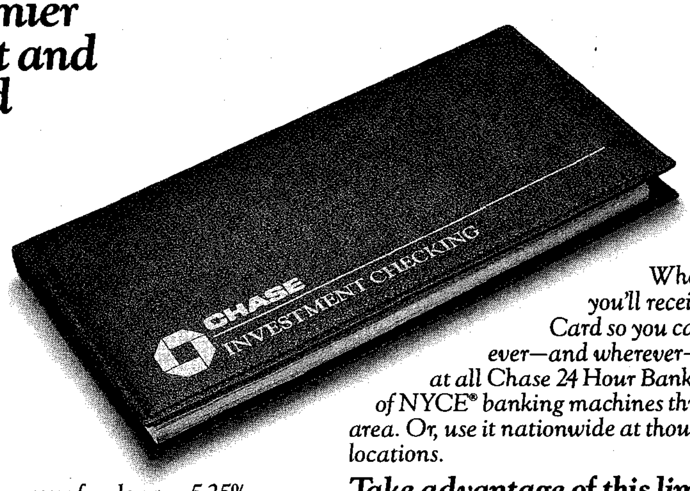

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* *Waived fee offer expires May 8, 1987 and applies to first-year membership only. Offer available to all new card applicants at Chase Metro NY branches. The Premier World Card is offered by The Chase Manhattan Bank (USA), N.A.*

** *Rate effective April 7, 1987. Yield assumes that this rate remains constant for a full year with no withdrawal of interest or principal. However, the rate may change from time to time. Interest paid on federal collected balances. No monthly fee if average balance in any combination of eligible Chase accounts is $5,000 or more. Ask for details.*

*** *Based on information as of February 1, 1987. This rate requires no additional banking or group relationship, special balance requirement, or account activity.*

CHASE

On Madison Avenue/Bernice Kanner

TELEPHONE TALK

KAPUT: *AT&T's "Marilyn" and "Ralph" tell us how faulty phones are ruining their lives.*

AT&T's New Message

THE NEIGHBORHOOD IS CHANGING. Those who used to populate commercials—people with perfect teeth, lanolin-soft hands, and misplaced enthusiasm—are still there, but a new breed is moving in.

First, there were the sooty miners and weather-beaten farmers in Anacin commercials; next, the shoulder-shrugging real folk in John Hancock's "Real life, real answers" campaign. Then there was the good-looking, basically "simple, complicated, mixed-up, confused, confident, frightened, outgoing, shy, mosttimes manic, sometimes-depressive" male in the Perry Ellis men's cologne spot. And now, courtesy of AT&T, we have the brooding souls who are made wise and humble through traumatic experiences with their business phones.

What all these advertisements have in common, whether in print or on TV, are their confessional monologues. No "talking head" testimonials or conventional slice-of-life ads, these. Here, the actors look and talk like real people, and what they have to say seems to come from the heart and not from a script. Telling sad tales about how bad phones are destroying their lives, these people shy away from the camera—or the camera looks away from them.

The protagonists wear little or no makeup. Their voices (when more than one) overlap; background noise interferes. The washed-out color of the commercials gives them a homemade quality and an edge of authenticity. The wandering camera allows the viewer to pry into the speakers' lives. This is advertising that pretends to listen in on a person's innermost thoughts. It is intimate advertising.

While most advertisers make their hyperrealistic hard-sell pitches palatable to the public, AT&T aims for hard-core realism in its new campaign for small-business phone systems. The spots are notable not just for their unorthodox approach to cinematography—the camera darts about like a person's eyes, focusing in turn on each speaker's face and hands—but for making the viewer feel uncomfortable. Here are people in anguish.

There is, for instance, Marilyn, a 50-year-old receptionist at a midwestern insurance company. (This is a pseudonym. We never learn her name or the type of company she works for in the commercial; this format was devised by creators Ogilvy & Mather as a blueprint to help with casting and scripting.)

"I'm not gonna take the blame for this," Marilyn says. "I mean, I've been working a switchboard for fourteen years, thank you very much, and just because someone at the top gets a new phone system that's so complicated no one can work it out, well, that's not my fault, is it?"

The camera moves from her distraught, puffy face to her clenching hands. "Just to transfer a call I've got to star [push the asterisk and then] seven, then one, then hit three of those feature buttons, and even then I get the wrong person. It's just ridiculous. Now, you don't need to be a genius to know that a phone that's causing all that trouble is losing you money."

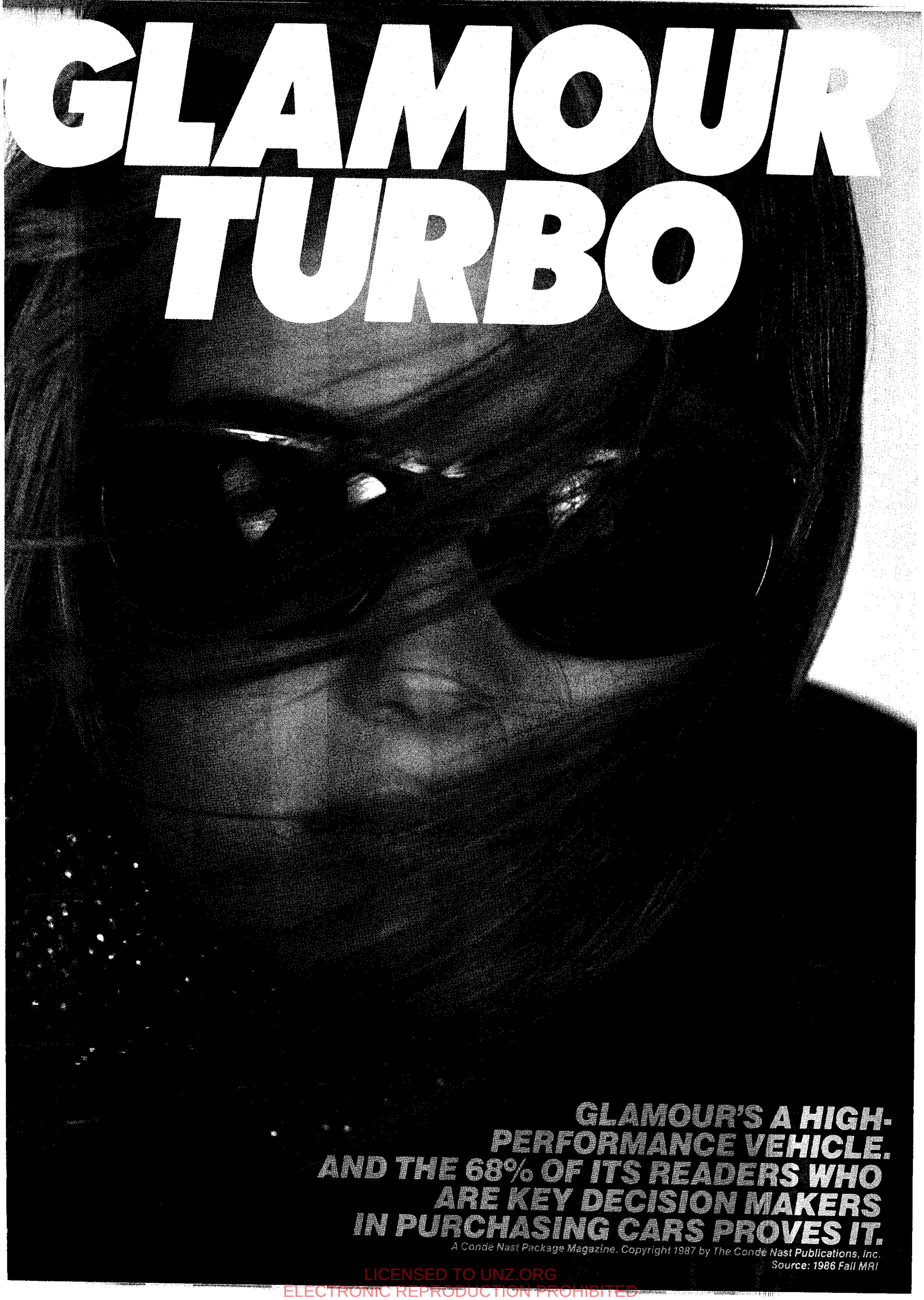
The ending of the commercial is equally unusual. Instead of a voice-over shouting a pitch, there are just titles and the lugubrious sounds of electronic music. The tag line flashes across the screen: YOUR BUSINESS PHONE IS YOUR BUSINESS LIFE LINE. . . . CAN YOU AFFORD NOT TO MAKE THE RIGHT CHOICE? A phone is never pictured.

In other spots, the speakers are just as overwrought. Ralph, a clothing manufacturer from Queens, laments the "mess" he made while "trying to fix something that wasn't broken." When his father, a custom tailor for 30 years, died, Ralph inherited the business. "Y'know what it's like the first week at a new job. But when you're coming in as boss, well, everyone's watching, probably hoping you'll trip up. First mistake I made was getting us one of those cheap phone systems," he says as the camera circles the shop. "From day one, this thing had a mind of its own. Getting someone over to fix it was like pulling teeth. So I ditched it. I had to."

Lou, an office-supplies manager, is afraid he won't be getting another assignment "you can get your teeth into" because he chose a deficient phone setup. It was one he'd got the best deal on, and his boss hadn't mentioned that he'd like to add computers to it later.

And Randall, a black lawyer, takes a slightly different tack."The Montgomerys had been good clients and good friends for close to twenty years, Jack and Phyllis both," he reminisces while the camera crops out half his face. "So when Jack died, well, it was very upsetting. As his attorney, I had all his personal affairs to settle, so Phyllis was on the phone with me a lot. She's a very gracious, very toler ant woman, but one day, just out of th blue, she exploded. Apparently, ever

Photographs by Donal Holw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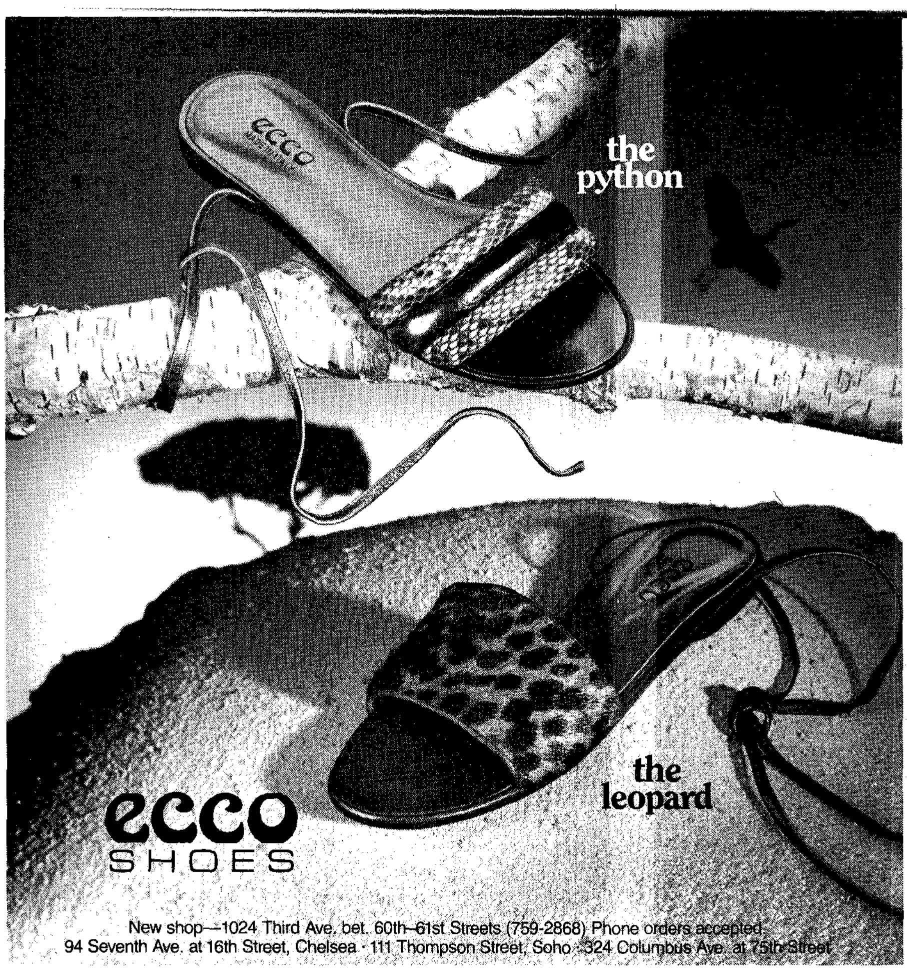

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time she called me, she was either cut off or transferred to the wrong person or put on hold forever. I looked into it and found that our new phone system had the whole place intimidated. No one had any idea how to work this thing properly. It was supposed to make us look good, and we were coming across as a bunch of clowns. This is a legal firm, not a circus."

There are eleven such tales—stories based on customers' experiences contributed by AT&T employees and synthesized by Ogilvy & Mather. Los Angeles–based director Leslie Dektor, whose credits include Levi's 501 jeans and Maxwell House coffee commercials, shot the eleven spots in five days.

O&M's writer pretended that he was a psychiatrist taking notes while his on-the-couch patients spoke of their grievances. The scripts changed as the actors chosen to bring the commercials to life were cast. Dektor interviewed nearly 500 candidates and, with the exception of one veteran actor (from the *I'm Not Rappaport* cast), chose faces that were *virgin* on national TV.

Most of the spots required 50 or so takes. Cue cards were used, and actors could "wander a bit, but not much," says O&M senior vice-president and creative director John Doig. "Lawyers would get their knickers in a knot." The campaign is not running in newspapers or magazines because the concept, says Doig, did not translate well into print.

The camera work, too, far from being improvised, was as carefully thought-out and as guided as the actors' lines. The camera operator did not look at the set but at Dektor, whose hand movements directed the camera's dizzying fits and starts and seemingly aimless movements. The film, most of which was shot in a condemned building in Los Angeles, used carefully chosen props. The lighting, however, was left up to God, says Doig.

The impetus for the campaign came from AT&T. Since the breakup of the mammoth Bell System in January 1984, AT&T's General Business Systems division, which services small to midsize businesses (2 to 80 phones), has faced severe competition.

"We were still the market leader, but we weren't achieving enough success," says Bill Higgins, division ad manager at AT&T. "And we weren't happy."

Competition, mainly from regional interconnects and companies such as Toshiba and Northern Telecom, has eroded profits in this $3-billion business tha services nearly 5 million customers. According to G. Kelly O'Dea, senior vice president and group director at O&M on the AT&T account, the crush of riva companies that followed Bell System' divestiture "resulted in mass confusion in the market and a feeling among smal

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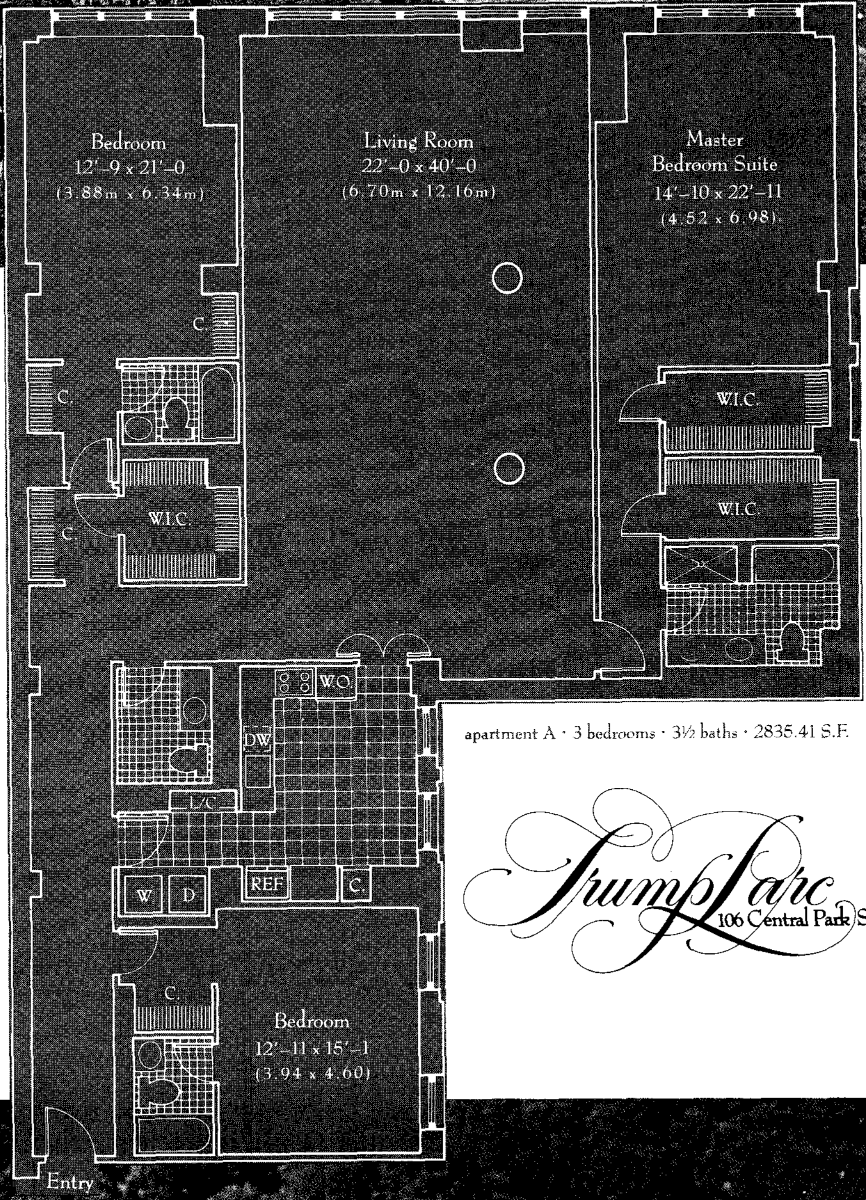
Bedroom
12'-9 x 21'-0
(3.88m x 6.34m)
Living Room
22'-0 x 40'-0
(6.70m x 12.16m)
Master
Bedroom Suite
14'-10 x 22'-11
(4.52 x 6.98)
C.
C.
C.
W.I.C.
W.I.C.
W.I.C.
W.O.
DW
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REF
C.
W
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C.
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Cream & Sugar	27.00	**13.50**	Vase	50.00	**25.00**

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businesses that no one was really paying attention to them." Adds O'Dea, "A plumber wouldn't think AT&T is interested in him, but we sell to a damn sight more plumbers than to *Fortune* 500 companies."

Then, almost a year ago, AT&T's swashbuckling Gus Blanchard took over GBS and ordered up an aggressive advertising program, funding it with an estimated $45 million—twice the money spent the year before.

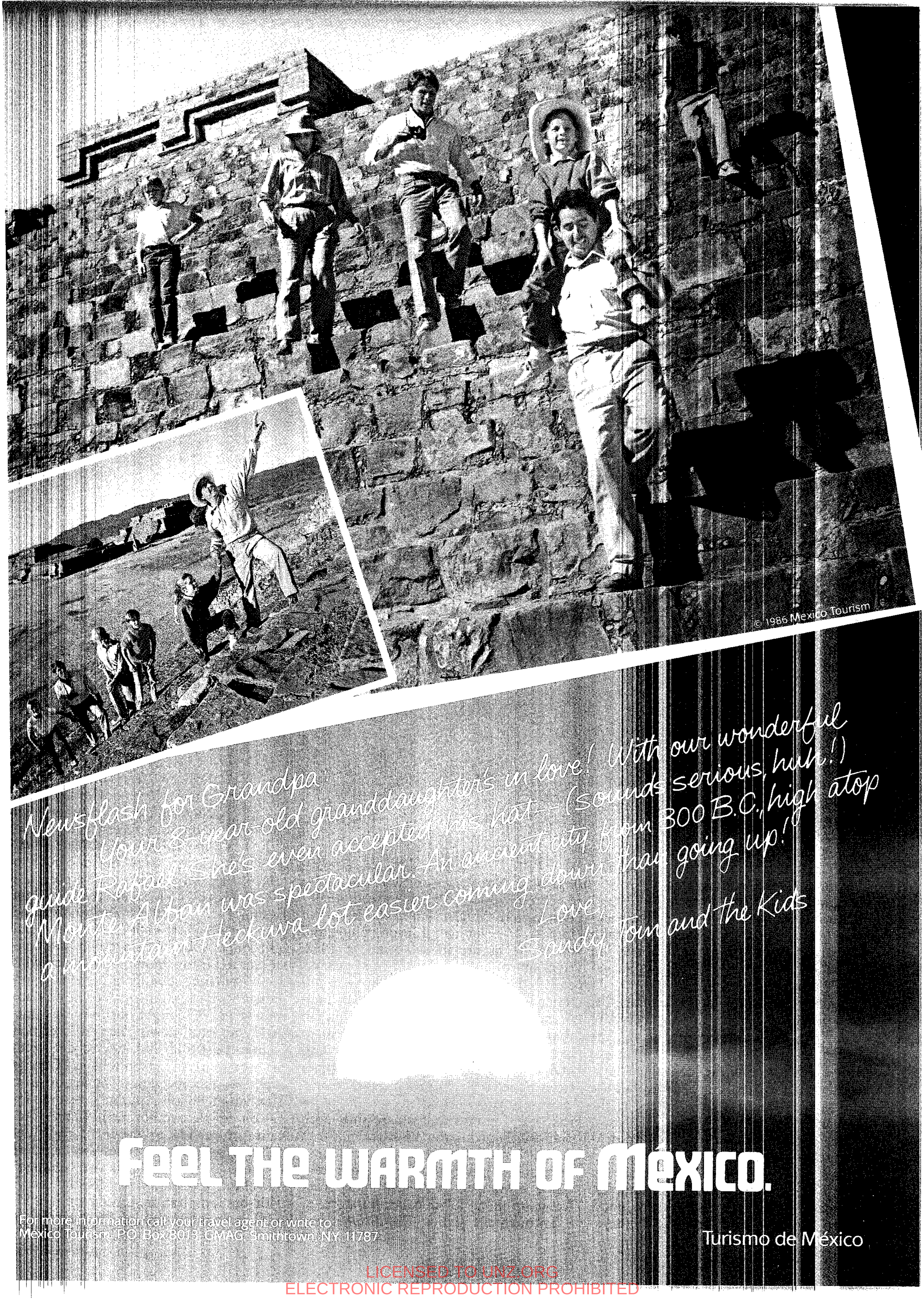
The phone company asked O&M to develop three approaches. In the first, a well-known comedian performs high jinks while fixing "phonemares." In another treatment, phones become the enemy and physically destroy a business. "That was effective," says Higgins, "but we worried about the negative side effects, particularly on children."

The third scenario, in which customers agonize over the life-and-death importance of their business phones, was enthusiastically received by the test group of 700 businessmen and -women—and, more important, by Blanchard, who asked that the campaign be rushed on.

"To the bloke in the street, one telephone looks pretty much the same as another," says Doig, who was responsible for the Hershey's New Trail granola-bar commercials that feature children lip-synching 1950s rock and roll, as well as for the Pepsi "We've Got the Taste" spots with Tina Turner. "Pictures of phones and descriptions of their bells and whistles, which most of our competition is doing, is fairly invisible unless you're in the market that day for a phone. It's not advertising that touches people's lives.

"Early on, we decided that selling phones as equipment was not the order of the day, but rather it would be selling trust, dependability, and service. If a customer buys from AT&T and something goes wrong in a year, that customer will know where to find AT&T. We're selling commercial peace of mind. The typical way to convey that is a warm, deep voice, music, bunny rabbits, and lambs. But a the end of the day, that approach isn' going to stop anyone. We decided to ti the message on its ear, to say tha without AT&T, you're taking a risk. W know from focus groups that peopl don't think about their phones unti something goes wrong and they can' work. And then, people know it's lifeline."

It's too soon to tell whether the nev campaign (it began running in March will ring more bells for AT&T's GBS (Early evidence suggests that the spot are being used by purchasing manager to sell their superiors on an AT&T sys tem, says Higgins.) But it's not too earl to know that AT&T's hard-edged realis has opened up a new dimension in cre ative advertising. ■



Newsflash for Grandpa:
Your 8-year-old granddaughter's in love! With our wonderful guide Rafael. She's even accepted his hat--(sounds serious, huh!) Monte Alban was spectacular. An ancient city from 300 B.C., high atop a mountain. Heckuva lot easier coming down than going up!
Love,
Sandy, Tom and the Kids

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LIPSON, INC.

Magazine Power Plays

"FEW THINGS IN LIFE ARE AS SOBERING as those rare opportunities to see ourselves as others see us," begins D. Herbert Lipson in "Off the Cuff," his publisher's column in the March 1987 issue of *Philadelphia* magazine.

In fact, those opportunities for Lipson have not been so rare. As owner of *Philadelphia* for the past 26 years, the 57-year-old Lipson has been regularly scrutinized by his newspaper competition, the Philadelphia dailies. He has been singled out in their pages for everything from dandyism (banning blue jeans in the magazine's offices, while wearing $1,500 Partito of Walnut Street custom-made suits) to racism (one of his recent columns referred to Philadelphia's black mayor, Wilson Goode, as "Poor Willie"). It has even been said that Lipson doesn't write his column. Rather, he outlines ideas for a *Philadelphia* editor named Mike Mallowe (who, on the evidence of the March column, has been leaning, in turn, on Robert Burns).

D. HERBERT LIPSON: *The editors "were like Albania."*

Currently, Lipson is having the sobering experience of seeing how he is regarded by some New Yorkers, specifically the staff of his three-year-old monthly, *Manhattan, inc.* In late March, three of the top editorial people at the magazine, including its founding editor, Jane Amsterdam, suddenly resigned. In the following days, 8 other editors, writers, and columnists, from an editorial masthead of 40, joined the walkout. (As part of an accommodation with Lipson, Amsterdam agreed to stay on through last week to finish the magazine's May issue.)

Amsterdam's associates cite a long list of grievances against Lipson, including the charge that, as one writer put it, "the owner wanted stories about the magazine's advertisers in the magazine." Amsterdam herself spoke guardedly, but she did say, "We all quit on the issue of the magazine's integrity."

As is usually the case when hard-driving people fall out in high-stakes enterprises, however, the causes of *Manhattan, inc.*'s troubles are more complex. Editorial independence makes a good, sharp hook on which to hang a story—the kind of business morality tale that *Manhattan, inc.* itself might publish. But the actual state of the affair—with Lipson and his magazine fighting hard for a place in a crowded editorial marketplace—makes a better, if more ambiguous, story.

New York isn't Philadelphia, as an "Off the Cuff" column might observe. And it isn't Boston, where Lipson also owns the city monthly. Under Lipson's imperious but highly focused leadership, both *Philadelphia* and *Boston* magazines have become success stories. D. (for David) Herbert Lipson's father, Arthur Lipson, was one of three partners who purchased a Chamber of Commerce publication called *Greater Philadelphia* in the forties. The younger Lipson joined the magazine as an ad salesman in 1952, right out of college; he still makes sales calls today. The year Lipson arrived, another fresh college graduate, Alan Halpern, joined the editorial side. Within ten years, Lipson was the publisher, the magazine's name had been changed, and Halpern was leading it away from hometown boosterism. "Church" and "state" were separated—Halpern ran the editorial side, Lipson the business side, each man warily giving the other room. (Even Arthur Lipson flourished. He went on to develop the million-dollar idea of remittance envelopes, with ads and order forms on them, for department stores.)

Through the sixties, *Philadelphia* featured strong investigative reporting and lively writing at a time when the Philadelphia newspapers conspicuously avoided both. By the end of the decade, the magazine's circulation had reached 70,000. When the city's dailies, particularly the *Inquirer*, revived and started doing a lot of good contemporary journalism, the magazine alertly went after the new consumerist audience of the seventies. It started to do service pieces, special issues, and lists—the best of Philly, the worst of Philly, and so on. Today, circulation is 140,000.

The pattern was similar in Boston, where Lipson bought another Chamber of Commerce magazine in 1971 and gradually brought the contents in line with the *Philadelphia* formula. They are now sisters under the covers. While the April 1987 *Philadelphia* promises a "Neighborhood-by-Neighborhood Guide to the Latest Prices" and the "Hottest Suburbs," the April *Boston* ranks the healthiest and unhealthiest communities and neighborhoods—147 of them. The two magazines have combined annual revenues of $22 million, and, Lipson says, "earn well above the industry's average."

Lipson had a chance to move to New York before he bought *Boston*. He says that Clay Felker approached him about investing in a city magazine to be called *New York*. Lipson says he decided to pass: "I didn't have a pot.... I was just a country boy from Easton, Pa." Another opportunity came along in the early eighties. Halpern had quit *Philadelphia* but stayed on as a consultant to Lipson; he came to Lipson with a one-sentence idea for a New York regional business monthly. Lipson was uninterested. "I thought business was boring," he says now. Then the adman George Lois told him how to deal with his boredom. As Lipson tells it, "George said, 'F--- the boroughs. The action is in Manhattan.' " Lois also told Lipson to focus on people and not institutions—"because everyone's a voyeur." Lipson decided to go ahead without any partners or bank loans—"with his own money,' one of the *Manhattan, inc.* dissidents says with some admiration. Lipson thought $5 million would be enough for the start-up

Photograph by Tom Mihalek/Sygma

Master of possibilities: André Previn.

"Substance makes music a universal language."

Music is not as simple as printed notes on a page, it's the thought behind them. The composer's intention cannot be realized without a conductor and musicians to interpret, instruments to play and an audience to listen.

The Gold MasterCard® is not simply a card I carry in my wallet. It's an instrument of credit that speaks a universal language understood everywhere in the world. It gives me both the possibilities and the substantial credit line my busy life requires.

Whether I'm in Europe conducting or composing at home, the Gold MasterCard is an instrument of possibilities.

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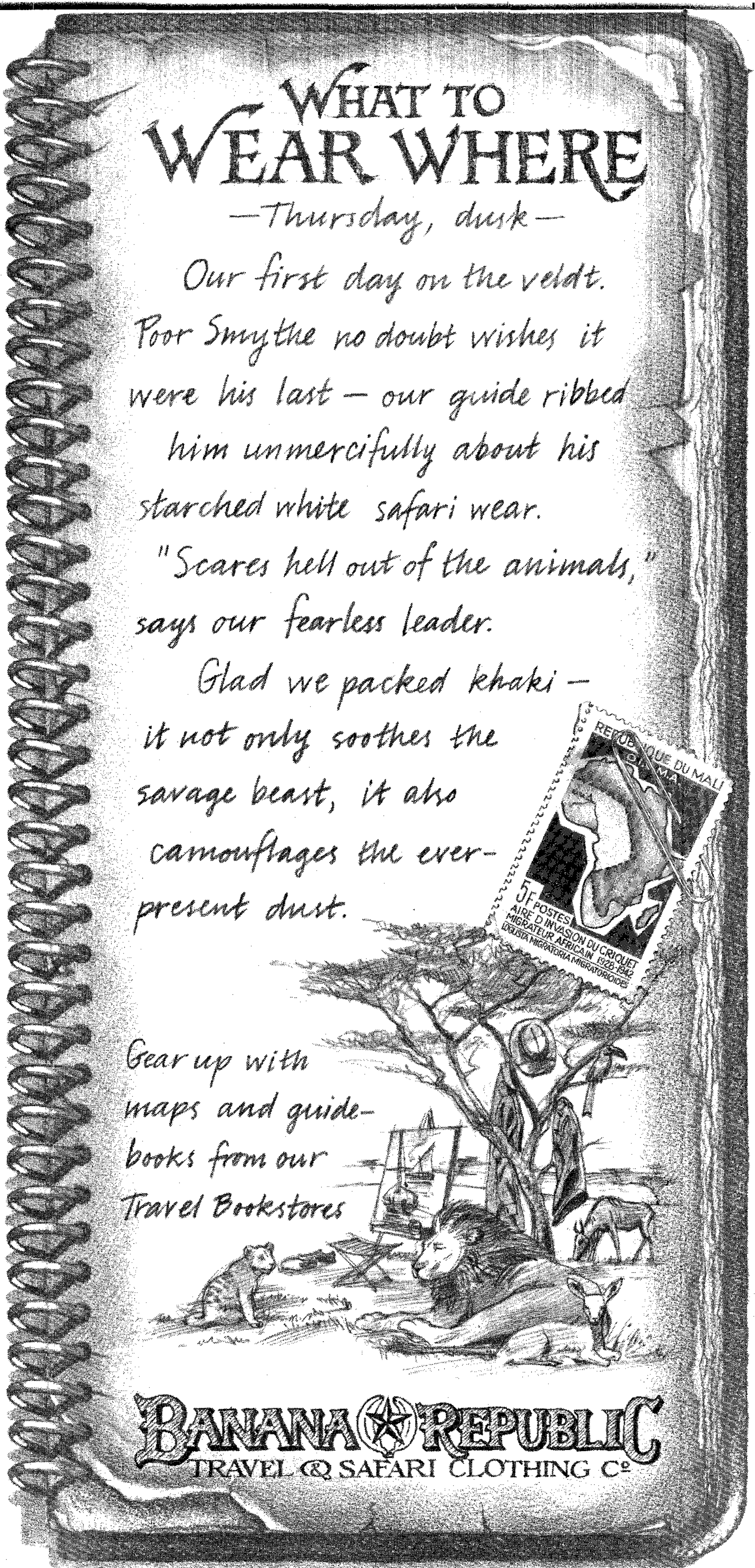
WHAT TO WEAR WHERE

—Thursday, dusk—

Our first day on the veldt. Poor Smythe no doubt wishes it were his last — our guide ribbed him unmercifully about his starched white safari wear.

"Scares hell out of the animals," says our fearless leader.

Glad we packed khaki — it not only soothes the savage beast, it also camouflages the ever-present dust.

Gear up with maps and guide-books from our Travel Bookstores

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and projected going into the black after five years.

Halpern made one other major contribution. Lipson sounded out editors from *Forbes* and from some of the Time Inc. magazines, but from the start, Halpern pushed for Amsterdam, who had been an intern at *Philadelphia* when she was a student at Cedar Crest College. Amsterdam was hired in 1983; she was 32 and had already worked as an editor at *New Jersey Monthly, The American Lawyer, New Times,* and the Washington *Post.*

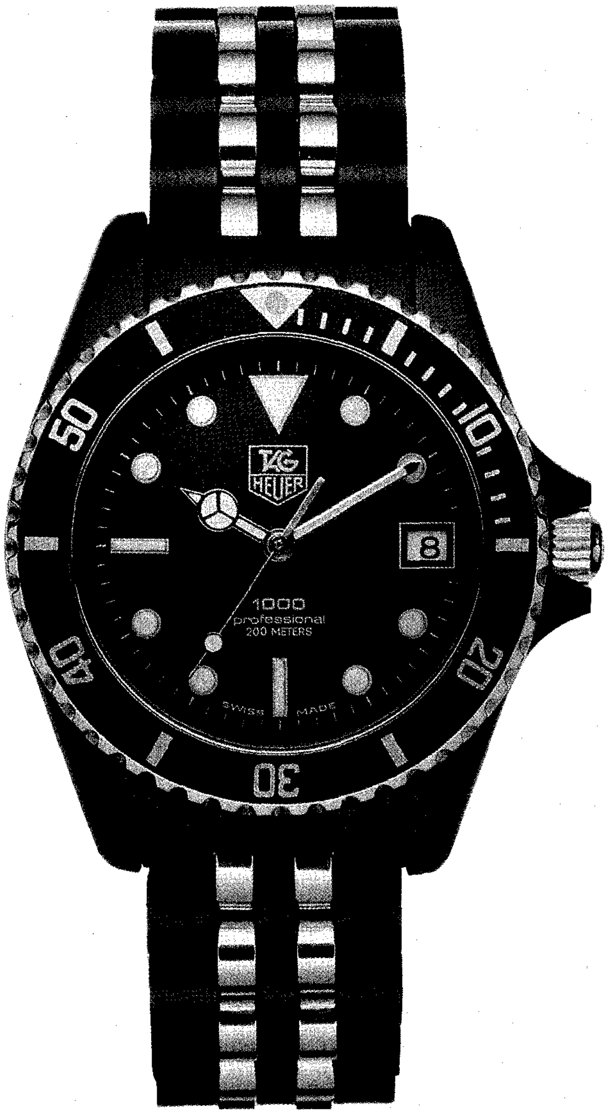
The premier issue of *Manhattan, inc.*, in September 1984, clearly reflected the sensibility of Amsterdam and the young, quick-take editors, writers, and graphic artists she had assembled. The regular departments, the features, and the design were all their work. Equally important, Amsterdam tried to find a unique, though admittedly narrow, editorial niche for the magazine, with the topical weekly *New York* on the one side and the more specialized business magazines, such as *Forbes,* on the other. As projected, *Manhattan, inc.* would not directly compete with either side.

Manhattan, inc. staffers say that Lipson kept his distance from editorial matters for much of the magazine's first two years—not asking to see either prospective story lineups or the finished articles, for example. One exception came in October 1985, when Amsterdam put financier Saul Steinberg on the cover. Because Steinberg was an acquaintance of Lipson's, Amsterdam sent the owner copies of the Steinberg galleys the day before they went off to the printer. Soon after, the financier's P.R. representative called Amsterdam to complain about a specific passage—which led the editor and her supporters to assume that Lipson had read portions of the article to Steinberg. Lipson denied ever talking to Steinberg, but Amsterdam never sent another set of galleys to Lipson.

Editorially, the magazine attracted a largely male, upper-income readership. Circulation reached 55,000 in 1985, the same year *Manhattan, inc.* won a National Magazine Award for general excellence—after four issues. (It is up for another award this week.) In her editorial statement on the eve of the magazine's launch, Amsterdam had written that "the business of New York is power. . . . *Manhattan, inc.* will report on those who have it." In the last few months, the business of power at *Manhattan, inc.* divided Amsterdam and Lipson.

On one level, Lipson began complaining that his wishes were not being heeded. "They were like Albania," he says of the editors. "They wouldn't talk to anyone. I couldn't get my story ideas in." The Amsterdam response was, as one editor put it, "If the owner's ideas were good, we would use them. But they

Work Time
Play Time
Beach Time
Ski Time
Show Time
Big Time
Dive Time
On Time
Party Time
Dinner Time
Day Time
Night Time
Good Time
Your Time
Any Time
TAG-HEUER TIME



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Connecticut: Fairfield: Fairfield Center Jewelers; New Haven: Savitt & Co.; Waterford: Perry Jewelers.
New Jersey: Cranford: Martin Jewelers; Deal: The Gold Tinker; Ft. Lee: Palisade Jewelers; Morristown: Braunschweiger Jewelers; Paramus: Fortunoff's; Ridgewood: J. N. Stallings; Toms River: Corinne Jewelers; Wayne: Fortunoff's; Whitehouse: Whitehouse Aquatic Center.
Pennsylvania: Ardmore: Wayne Jewelers; Philadelphia: Sydney Rosen Jewelers, Watches Unlimited; Scranton: Boccardo Jewelers.

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We put a lot of stock in the expression "Cool clothing from countries where they know what hot means".

Because, in the Spring and Summer, the bottom line is cotton: wispy cotton voile, drapy knit jersey, hand-loomed country gingham and textured gauze.

Feeling cool and comfortable in the spring and summer is what it's all about. Feeling pretty is the icing.

Blouses $18-$56.
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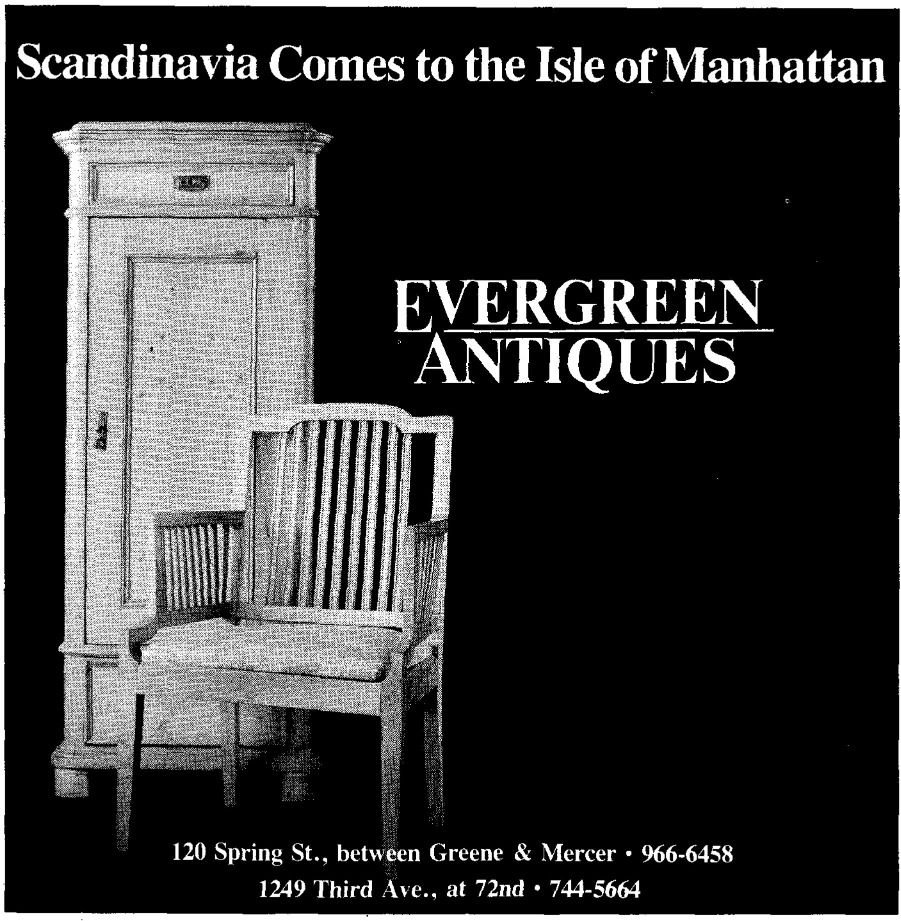

Scandinavia Comes to the Isle of Manhattan

EVERGREEN ANTIQUES

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weren't." Two particular Lipson story suggestions had caused friction in recent months. One involved a Rolls-Royce dealer ("merely the biggest in the world," Lipson exclaims); the other, a watch company ("a Cuban-refugee business success").

The editorial side claimed to see a "strong correlation"—in the words of one editor—between *Manhattan, inc.* ads Lipson had personally brought in and Lipson's pitches for *Manhattan, inc.* stories. Lipson denies such pressure. "I never pushed a story because of an advertiser," he says. "I suggested stories I thought were good."

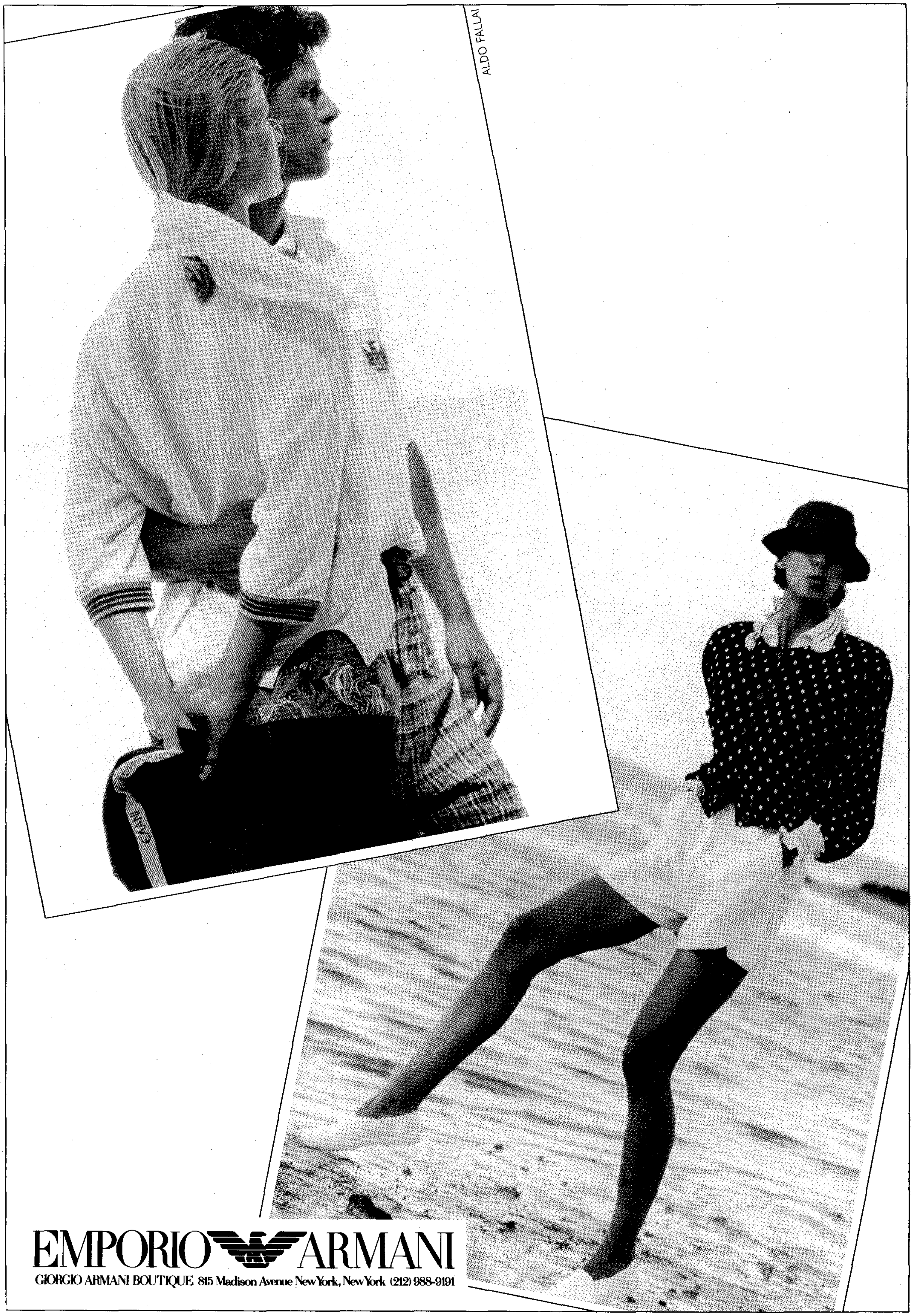
Amsterdam says carefully, "That's one of the less charming things about Herb. He never recalls saying any of the things he said to you."

From Lipson's point of view, however, he was signaling that he wanted what most of the New Yorkers covered in *Manhattan, inc.* wanted: not just the appearance but the substance of power, the clout to deliver (in his own magazine!). What's more, in a twist on the W. C. Fields line, the Philadelphia boy decided that on the whole he'd rather be in Manhattan. He bought a larger pied-à-terre on Park Avenue, fixed up the magazine's executive offices, brought in an antique chair for himself, and, by his own testimony, "hated Fridays, when I have to leave New York."

Lipson also found new models of owner-publishers, like Malcolm Forbes, who play major roles in the city's social life as well as in their magazines. An acquaintance claims that one of Lipson's great Manhattan moments came at the magazine's first-anniversary dinner, when it honored the New York powers who had made its pages. As the acquaintance tells it, guest Carl Icahn told Lipson he'd like to meet guest Walter Wriston. Lipson quickly arranged the power handshake—"Carl, Walter . . . Walter, Carl"—having just recently met Wriston himself.

More basic pocketbook matters were also on Lipson's mind. The initial *Manhattan, inc.* business plan has proved overly optimistic. Lipson acknowledges that his outlay may be around $8 million, with more to come. Beginning last month, the magazine guaranteed its advertisers a circulation of 85,000, almost all of it in the New York area. About 8,500 of these copies are sold on the newsstand, and nearly 13,000 in bulk sales—to hotels and airlines, for example.

While the magazine Amsterdam and her associates produced has created favorable media talk, Lipson himself has expressed dissatisfaction to the staf about the pace of circulation growth. Increasingly in the last few months, he ha talked about the need to "change the editorial mix"—an ominous sign to editors


ALDO FALLAI

EMPORIO ARMANI
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who took it to mean more light pieces.

Meanwhile, subscription drives and Sunday inserts in the New York *Times* haven't produced the desired results. "We've been spending $40 for every $10 of subscriptions we collect," one editor says. Sluggish circulation may be symptomatic of an underlying problem: The market for a monthly like *Manhattan, inc.* may not be much larger than 85,000 to 100,000 subscribers. Perhaps, as the unsentimental powerhouses in the pages of the magazine might put it, it ain't a business.

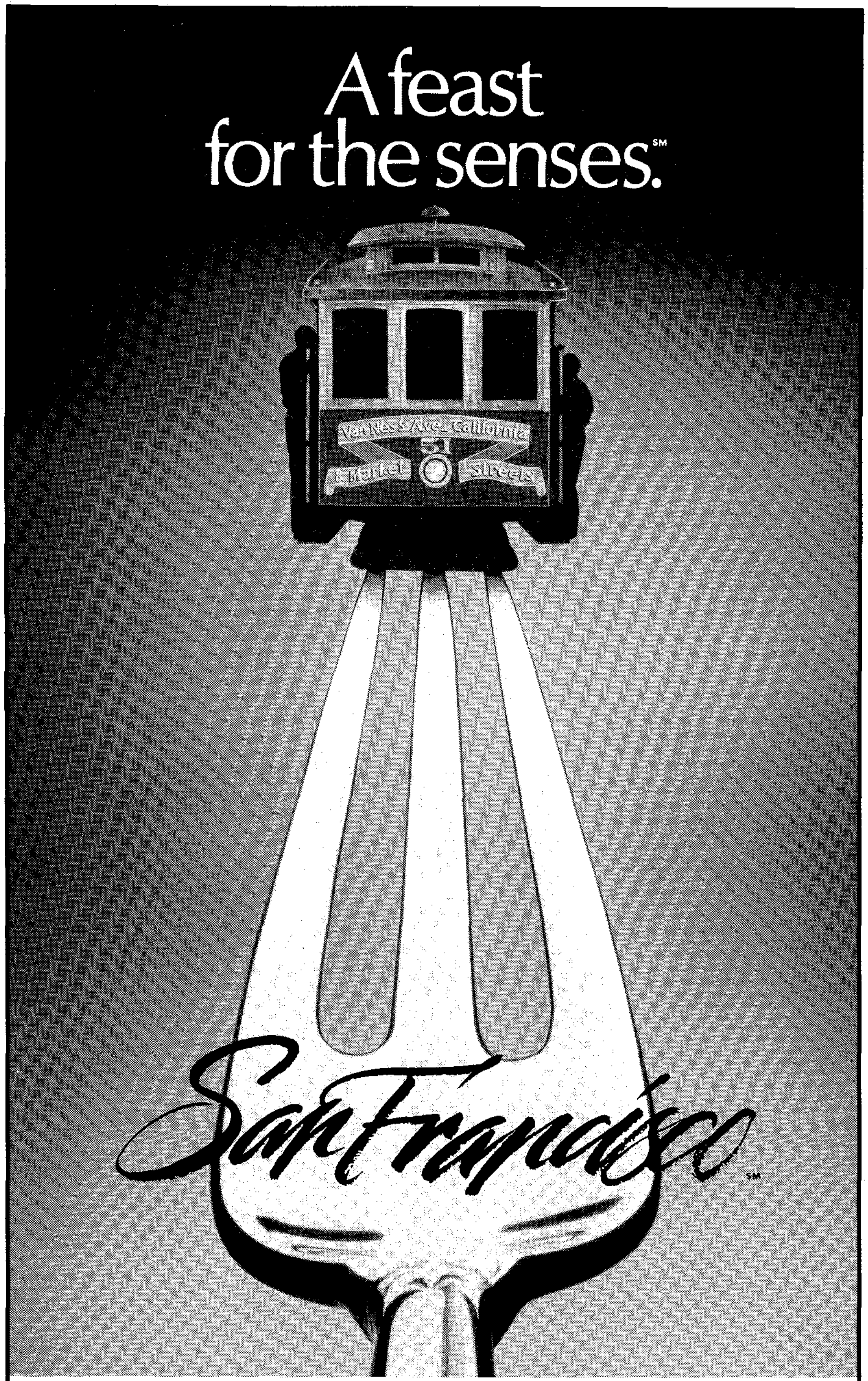
Against this background of market pressures, Lipson picked up the current issue of *Manhattan, inc.* to read the cover package, "New York's Greediest Cases—A Roundup of Bad, Bad Boys." An article by Ron Rosenbaum reacting to the recent insider-trading cases took aim at what Rosenbaum called "the twin pillars of eighties yuppie culture—the Reagan administration and the investment banking business." Rosenbaum proposed a "Yuppie Re-Education Camp" and "Betty Ford clinics for greedheads." He also put down any "idiotic tyke" who wore red suspenders and yellow ties.

Lipson says he thought that the "Greediest" package was "okay," but that Rosenbaum's piece was a "tantrum, a personal embarrassment, a throwback to *The Village Voice.*" Further, "it was supposed to be funny, but there wasn't a laugh in it. It was just anti-business."

Some insiders thought it was also anti-Lipson. The owner's son, David H. Lipson Jr., 31, associate publisher of *Philadelphia,* is said to wear red suspenders around the office. So does his father now—he just bought two pairs at Pau Stuart in a gesture of solidarity. A few days after the "Greediest" story appeared, Amsterdam and her supporter exited.

The timing couldn't have been worse for Lipson. The week before, he was closing the deal to pay around $4 million fo *Atlanta* magazine, another city monthly now limping along with a circulation of 58,000. Using his centralized sales service, Lipson can join his magazin properties into a chain for national advertisers. With the New York link in th nascent chain weakened now, what should have been a happy occasion fo Lipson has become a time of uncertaint

Already, Ron Javers, the loyalist *Philadelphia* editor Lipson called up to supe vise *Manhattan, inc.*'s June and July i sues, has summoned the remaining sta for a conference to discuss new sto ideas, including service pieces and lis New York's leading antiques collecto for example, or the secretaries who co trol access to the powerful. It sounds f miliar, something between *Philadelph* and *Manhattan, inc.*—which would ma it, approximately, Trenton. ∎



The music of the Cable Cars crossing Nob Hill. The scent of Cappuccino drifting up from North Beach. The flutter of spinnakers on The Bay. The sizzling rice soup, Szechuan shrimp, and crisp Chardonnay. It's all part of the unforgettable flavor of San Francisco.

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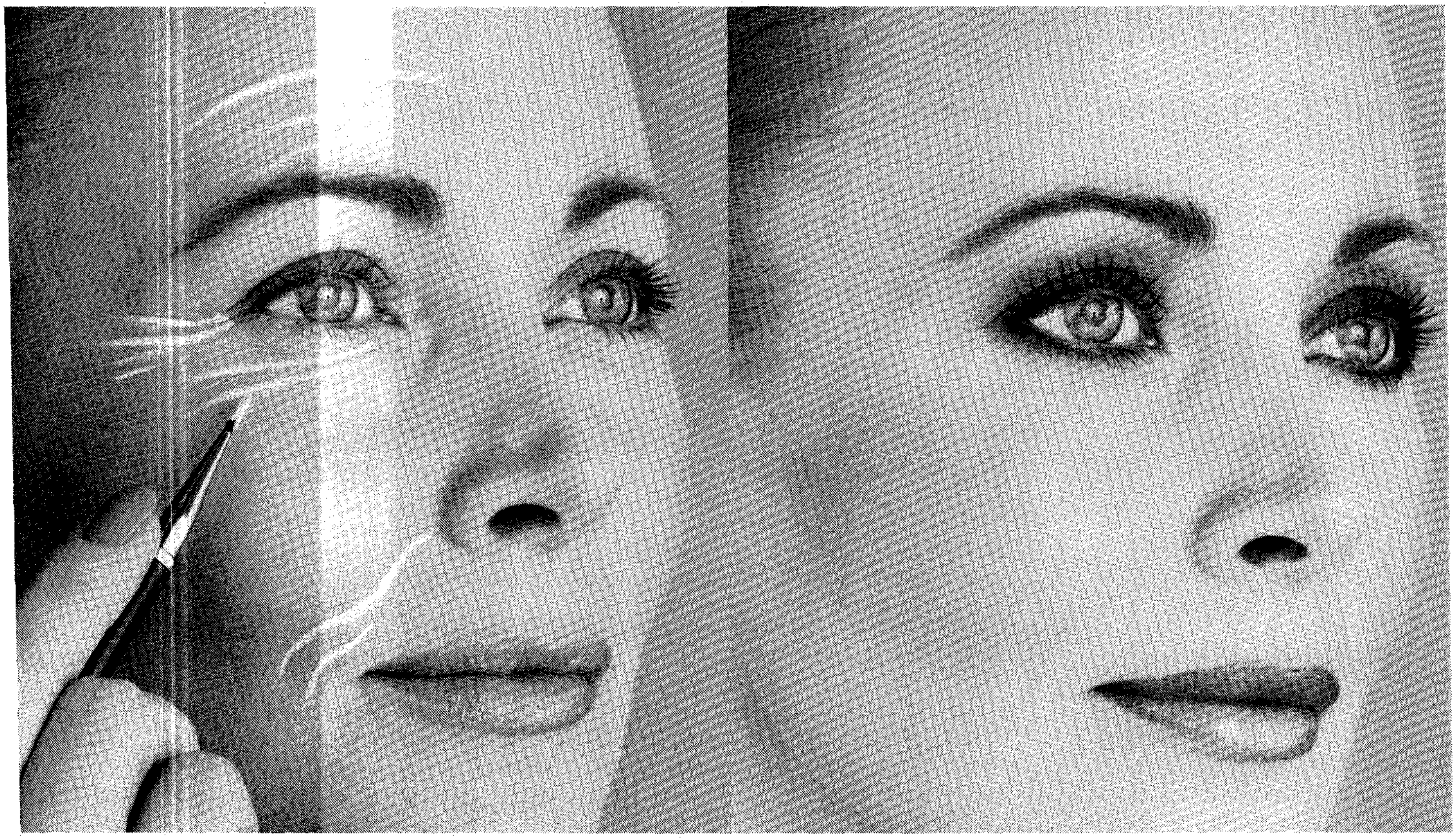
—ADRIEN ARPEL



ADRIEN ARPEL
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Now there's my new Line Fill, worn under makeup as a 'skin spackle', to fill those character lines we can all do without. With my thin brush, you fill fine lines above the mouth and on the neck. Use Line Fill around the eyes and under eyeshadow. Fill in laugh lines (who's laughing) and forehead lines with the wider brush—even sheer makeup will cover it.

Line Fill will not cake, peel or dry. It never has to be re-applied during the day, and it stays where you put it until you wash it off.

So try my new Line Fill. What are you waiting for... a face lift?

ADRIEN ARPEL

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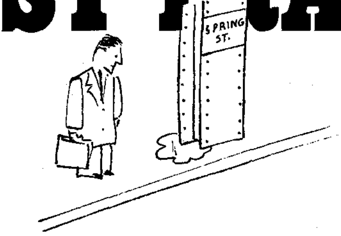
FAST TRACK



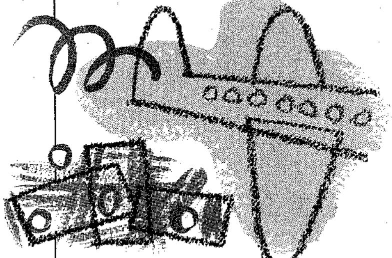
OVERHEARD

Plane Crash

Beep. "DAN? YOU THERE? IT'S Frank. Listen, this Airplane thing is happening! I'm onto something good here, and I want you to get in on it. . . . Give me a call."

Beep. "Dan? Frank. Come on, I know you're there. Look, I know you think this is a scam. But it's not—*a real person I know won $12,000!* I want to let you in on it. Call me as soon as you get in."

Beep. "Danny! Why didn't you call? If you don't want to, okay—but you're nuts. This is happening very fast. I'm a flight attendant already! It's really positive energy. Look. There's a meeting tonight at Great Jones Street. We'll go over together. Okay? Call me."



Beep. "Dan? You there? *C'mon, guy.* Okay, look, I can't be late for this, so I'm leaving. Call ya tonight."

Beep. "Dan! You awake? *Pick up, pick up, pick up!* I just got out of the meeting. It's such a *rush!* I'm gonna be co-pilot by tomorrow! I'll pilot out by Wednesday. You have *got* to do this thing; even if you have to borrow the money, do it. But you've *got* to call me *now,* man!"

Beep. "Dan? This is Eucalyptus calling. Taurus tells me you're interested in becoming a passenger but you'd like to speak with the pilot first. I'd love to chat with you. All right, cheerio."

Beep. "Dan. I'm waiting for your call, guy. *Please.*"

Beep. Click.

Beep. Click.

Beep. "Okay. You don't want to do this. Do you know anybody else who might? Anybody at all?"

Beep. "Dan, listen to me. I . . . need your advice. I'm real close, I'm one step away, but I haven't sold a seat yet, and if I don't by the deadline, I'm bumped back to passenger! I gotta see you."

Beep. "Dan, this is Frank. Look, this thing isn't moving as fast as I thought, but it's *happening.* I've got rent and everything, and I was wondering—could you lend me a little money? Just for a week. . . ." JOANNA MOLLOY

BRIEF LIVES

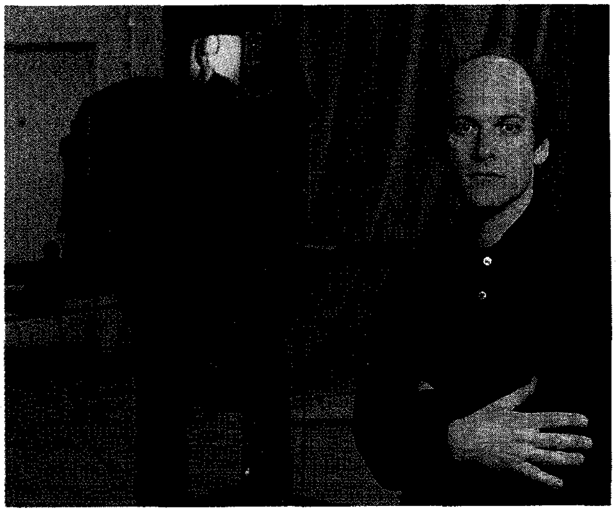
EYE OF THE BEHOLDER

PHOTOGRAPHER TIMOTHY GREENFIELD-Sanders was born in 1952, a year after Leo Castelli mounted the first Abstract Expressionist show. In the seventies, Greenfield-Sanders was drawn to the artists who had emerged around the time of his birth—Motherwell, de Kooning. He began shooting them with a huge, 80-year-old Fulmer & Schwing camera that captures grainy, magnificent black-and-white portraits. (His shots of artists and critics wearing Rei Kawakubo's designs are at Marcuse Pfeifer Gallery through May 21; his shots of fifties artists will be at the Castelli gallery in June.)

Greenfield-Sanders's portraits—stark, head-on shots without frills or fancy lighting—caught the Abstract Expressionists just in time. "They were a small group who all knew each other well and had hung out at the Cedar Tavern," he says. "I knew it wasn't going to last, and I had to move quickly if I wanted to photograph them." After Motherwell and de Kooning agreed to pose, the others did, too. Then Greenfield-Sanders turned to younger artists, critics, and dealers. "I guess I became obsessive," he says.

Sometimes, the photographer has had to play diplomat. There was the time Edit deAk, the *Artforum* critic, arrived at his studio with a hairstylist, makeup artist, and bottle of champagne. "I hit the flash and she started crying," he says. "She also brought along a pair of black lace panties. I told her it wasn't that kind of shot, and she said, 'Trust me.' " DeAk put the panties on her head.

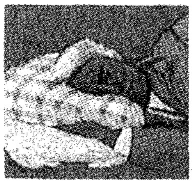
For the Castelli show, Greenfield-Sanders is doing a book of portraits of Castelli's early artists, in honor of the dealer's eightieth birthday and his gallery's thirtieth anniversary. "I'm grateful to him for reviving this antique episode of my life," says Castelli. Greenfield-Sanders was scheduled to photograph Andy Warhol but never got the chance. "The people I'd most like to photograph are dead," he says, "but there are always new artists coming up. I still have a lot of archaeology to deal with. I've done the fifties and eighties. I have to fill in the sixties and seventies." Who would he *really* like to photograph? "How about Michelangelo, Rembrandt, da Vinci?" SHARON EDELSON



Timothy Greenfield-Sanders shoots the artists.

Photograph by Michael Weinstein. Illustrations: top, Guy Billout; left, Anders Wenngre

MR. PEEPERS'S NIGHTS: Mrs. Huffington Entertains



IT WAS A MOONSTRUCK LATE afternoon. All over Washington, the cherry blossoms rained pink pools around the trees. The government had closed for the weekend inside the white buildings, and the unmarked cars pulled up, full of men with hearing aids talking into their wrists.

"*Smallllll* vegetables," Maggie Smith trilled, inclined over Arianna Stassinopoulos Huffington's blanched-vegetable pyramid. Alec McCowen nodded. We were about to begin "A Midsummer Night's Dream in April," to benefit the Folger Shakespeare Library. But first I went to wish David Murdock happy birthday at Arianna and Michael Huffington's Georgetown house.

In the year since their wedding, Michael had become deputy assistant secretary for negotiations policy at the Defense Department, Arianna had worked on her Picasso biography (submitting each chapter instantly to the producer of her mini-series), and they had moved here to this modern brick house. It was the kind of house quite becoming to a young official with a private income. Now Arianna was about to take Washington, as she had taken New York and Los Angeles and London in her 36 years. This was her first chairmanship of a major Washington event. Bob Tuttle was there from the White House. And soon Evangeline Bruce, Ann and Lloyd Hand, and Bernard Levin, Maggie Smith, and McCowen, who had flown in from London. In the center of each changing group was Arianna—large and radiant in a dress Scaasi called "the Flower Garden."

Lucky Roosevelt, Judge Webster, the Huffingtons.

The house was full of Arianna's touches—the mass of flowers even more lavish now that she has become very rich, the bowls of sweet-smelling shavings, the candles, and the power. Arianna's rooms are always filled with power and just a touch of press.

I thought of her New York living room hung with dark paisley shawls and tapestries, where I last saw her entertaining Mrs. Gary Hart. The atmosphere was dense, with the flowers so deliberately full-blown that the petals would drop at a touch, the votive candles everywhere, plates of fresh figs, dark carpets, and perfumed air. It had the feeling of a pagan grove, and I could imagine Arianna just as she had appeared in *Town & Country* in her Grecian robes, posed as a goddess bent over an altar with vines in her hair. But this was Georgetown in the evening sun. It was different.

"Three weeks ago, I was in a hospital bed in this room trying to keep the baby," Arianna said. She had lost the child. Many people in Washington still did not know and, seeing her tiny waist, would ask about it later that night.

On the table was Murdock's birthday cake, with a big pineapple stuck into it. "That is because David is developing Lanai Island in the Pacific," Arianna said. "David is building a center of regeneration to draw on the healing arts from the Far East."

This reminded me of Insight. Arianna and her ex-beau, Bernard Levin, are followers of Insight. In fact, Insight has transformed Levin from a round, almost jolly chap to a slim faraway fellow in a peculiar black velvet suit.

I saw a small light stitching down one side of a dark glass wall. An elevator door opened, and out popped Agapi, Arianna's sister.

Now the team was almost complete, for around Arianna there is always a full court. Huffington, the consort; Levin, the jester intellectual; Agapi, the loyal lady-in-waiting; Aleco Papamarkou (who would show up later), the finance minister; Ann Getty, the absent Queen Mum; John-Roger, the also-absent head of the state church. I sometimes think that I shall join that long line of Arianna's swains and admirers—following her from city to city, underwriting her events, trailing in her large, grand wake, pricked by eternal hope but learning to deal with despair as the little wings of her shoulder blades vanish into the night with Michael. For the Huffingtons seem very happy. Arianna has moved beyond us all—beyond Bernard Levin, beyond David Murdock, certainly beyond Mort Zuckerman, and yet Murdock and Mort and her father-in-law underwrote this dinner, and Levin planned the Shakespearean program.

David Murdock began to open his presents with the billionaire's true delight in being given anything. He got a shower curtain showing the Pacific (he is also building an institute for studies of the Pacific) from Graham Allison, dean of the Kennedy School at Harvard. Agapi gave him a stuffed lion with the message "Keep roaring." The Hands named a star for him. Betsy Bloomingdale came in time to sing. Arianna posed with David as Agapi and Michael both took her picture.

"I seem to be moving faster and faster," David said on his way to the car. "Ten years ago, I didn't feel like this."

I rode over in Bob Tuttle's White House car. He said they were close to picking a head of the FBI, since Judge Webster was leaving to head the CIA.

Liveried footmen stood at the door to the Library. Arianna had gone right to her heavily marked up Arden paperback of *A Midsummer Night's Dream* and done her research. For Arianna is a scholar, and anyone who had written *The Other Revolution* would understand the simple formula of how to make $200,000 in one night.

First one needs a social Amazon like Arianna or Gayfryd Steinberg to plan and run the dinner. They will get their friends to underwrite all costs. Then charge $1,000 a person and make it a glamorous lure, with decorations and entertainment and favors. Their friends will take whole tables, and if there are empty *(continued on next page)*

hotographs by J. L. Atlan/Sygma.

MR. PEEPERS'S NIGHTS

(continued from previous page) seats, their rich husbands will buy them up for needy social columnists and scholars.

I LOOKED UP INTO THE HARD GLASS EYE OF A WHITE peacock on guard in a glade above the First Folios. I heard the Elizabethan tootlers. It was relaxing not to know anyone at all, for I found myself in the midst of old Washington, a limp and gentle group, some with ties to Amherst (which administers the Folger). This was a group who speaks low, and does not put all its money on its back or damask walls, people who, like me, arrive on time, must put on their glasses to read, and find the flesh quits on them at eleven.

A waiter brought Jeane and Evron Kirkpatrick their ice water.

"I don't know anyone here," I said calmly to Teresa Heinz.

Just then, Sugar Rautbord appeared in black velvet and full cleavage to talk about Andy Warhol. The Shakespeare scholars moved protectively closer to their folio cases.

"I've been here fifteen years and I don't know them, either," said Mrs. Heinz.

Suddenly, as the old gals in those wonderfully creative combinations and wacky academic versions of "dressing up" moved on, I began to see the out-of-towners. A Houston woman almost naked in a gold dress. Barbara de Portago, who has grown more English than ever. Papamarkou in the midst of a New York feud.

"To think that I, who am covered with degrees, should be described as a man who shows how far a single man with a tuxedo can go in New York," he said.

I began not to relax. But just then, a giant fanfare blew me out of the Great Hall into the Folger Reading Room. It was clear I would need all my wits, for I was seated with William Webster, the head of the FBI, and David Abshire, head of the White House Irangate investigation. The head table was so full that we were very close. Arianna is honoring me and, too, she is punishing me for reading all the wrong parts of the newspaper, I thought, looking up into the trees draped with gauzy tinsel strings and down onto the tables covered with moss and six kinds of forest insect and wishing I were deep in the enchanted forest full of madness, where confused identities and lost creatures belong, where things are not what they seem and fairies wreak havoc with mortals. Surely it was peculiar enough to be sitting here with the ashes of Henry and Emily Folger, the fortunately monomaniacal founders of this collection, buried in the walls.

"I have a secret identity," I said to Judge Webster, because the moonstruck madness had come to my tongue.

"You do?" he said doubtfully. I was trying to explain when Betsy Bloomingdale appeared, and mercifully they discussed carry-on luggage. Like children, we played with our party favors. I was trying to read David Abshire's quote in the Shakespeare birthday book, but my eyes were too old.

"It was one of the big disappointments of my life that, when I was in college, no one ever recruited me for the CIA," I said. "Maybe it's not too late," he said.

"Was Webster Groves named for your family?"

"It was named for me."

"Is that true, or is that disinformation?" I asked. He gave me an iron smile.

"I've only been in Washington two hours, but I can give you a compliment. That man across the table," I said, pointing to Tuttle, "said he was looking for someone like you to head the FBI after you go to the CIA." Now, I could never say those words at dinner in New York.

"Wasn't it hard to leave Belgium?" I asked Abshire.

"Well, it was Christmas when the call came, and my wife said, 'What's the matter, is the president anti-Christmas?' and I said to her, '*The president is in trouble.*' "

Suddenly, I felt myself deep in the well of dinner loneliness with Webster turned to Mrs. Bloomingdale and Abshire hovered over Lucky Roosevelt's truly *belle poitrine.* Bernard Levin, also in a lull, looked up. He was seated under Emerson's words about Shakespeare: ". . . The men who lived with him became poets / For the air was fame."

I wrote these words down, instantly riveting Webster and Abshire. I heard the purposeful rustle of Arianna's dress scraping the chairs as she made a connection between two ex-beaux worth a few hundred million each.

THEY GAVE LEVIN THE "ORDER OF THE FOLGER," AND then they gave it to Arianna, who, instead of one of those fumbling "I started writing this at 2 A.M." abject-hostess speeches, showed Washington how it is done. She started with her standard response to a flattering introduction—"My father would have enjoyed it, and my mother would have believed it"—and then charmingly did her thank-yous. "When I started to do my biography of Picasso, I thought there were three towering geniuses—Picasso, Mozart, and Shakespeare. Now I think only two," she said, meaning Shakespeare and Mozart. Then Peter Pouncey of Amherst felt obliged to perform every line of Shakespeare he had ever recited in a play.

I saw Maggie Smith frantically tossing salt over her shoulder. Mrs. Heinz was doing it, too. Was this the Washington version of a food fight?

Thomas Wyman introduced Maggie Smith and "Alex McCowen." "*Alex* McCowen," Maggie Smith mouthed to Alec McCowen in the dark. Abshire brushed a bunch of violets to the side of his salad plate. Maggie and Alec gave a magnificent reading, though I wished for more Shakespeare and less Levin. Senator Claiborne Pell fell asleep, but the spirit of Puck tweaked him awake for the applause.

"A transforming evening," said Peter Pouncey, springing up and leaning way across the table to Arianna. "In my 25 years . . . the most transforming evening." And now all the old boys in their boiled shirts were around Arianna, who had taken Washington, just as I knew she would.

"Why did you throw the salt?" I asked Maggie Smith.

"Because it's the worst imaginable luck to quote from *the Scottish play.* If anyone does so at a theater, they must instantly leave the dressing room, turn around three times, and knock before they come back in."

I stood on the corner. Two unmarked cars pulled up, the evidence of Webster's impending position. The men talked into their cuffs. Judge Webster got into the front seat like a real man does. "I'm going to ask him for a ride to the Hay-Adams," said a friend.

Webster agreed, but said he had to make a call first. So we stood outside the car under a blooming, allergen-laden tree under deep scrutiny. Aside from the pea pods I stole from Gristede's and one criminal conviction in France, I was clean. It was a long, long call. I assumed it was an official call, though Judge Webster might have been trying to book a court with Kathy Kemper, his attractive tennis coach and friend. She coaches my bachelor uncle, too. The blossoms fell on my shoulder. Washington is such a small town.

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SPF 6. SEE-THROUGH COLOURS. SHINE, SHINE, SHINE. SHEER GENIUS!

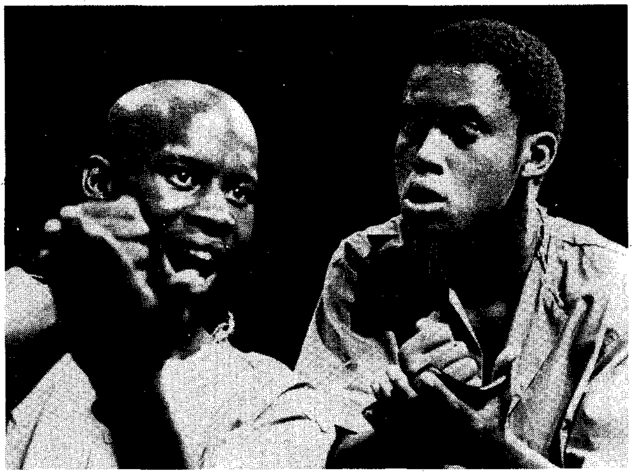
RUTH RECOMMENDS

BY RUTH GILBERT

The Channel 13 series Vive la France! *traces the career of Maurice Chevalier—from childhood debut to the height of worldwide fame—on April 23 at 10 p.m., with clips from some of his best films.*

'THE GRAND GAME OF BASEBALL'

Through June 17, the Museum of the Borough of Brooklyn, at Brooklyn College, is exhibiting 150 artworks that capture the game's excitement. Above is Douglas Tilden's The Baseball Player *(1888–89).*



'ASINAMALI!'

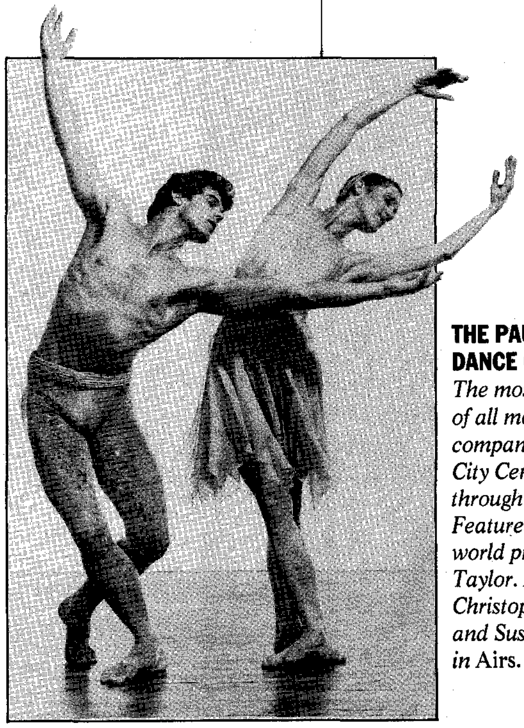
Mbongeni Ngema's play uses music, dance, comedy, and drama to tell the story of the 1983 rent strike in Durban, South Africa. Above are Bongani Hlophe (left) and Bheki Mqadi. It opens April 23 at the Jack Lawrence Theatre.

'PYGMALION'

George Bernard Shaw's grand old classic is back, with Peter O'Toole (right) as Higgins and John Mills as Eliza's dustman daddy. Amanda Plummer is Eliza. It's previewing at the Plymouth Theatre and opens April 26.

'ALL MY SONS'

Joyce Ebert, Christopher Curry (center), and Richard Kiley are in a revival of Arthur Miller's play about a midwestern family torn apart by tragedy and blame. It's at the Golden Theatre for an eight-week run.

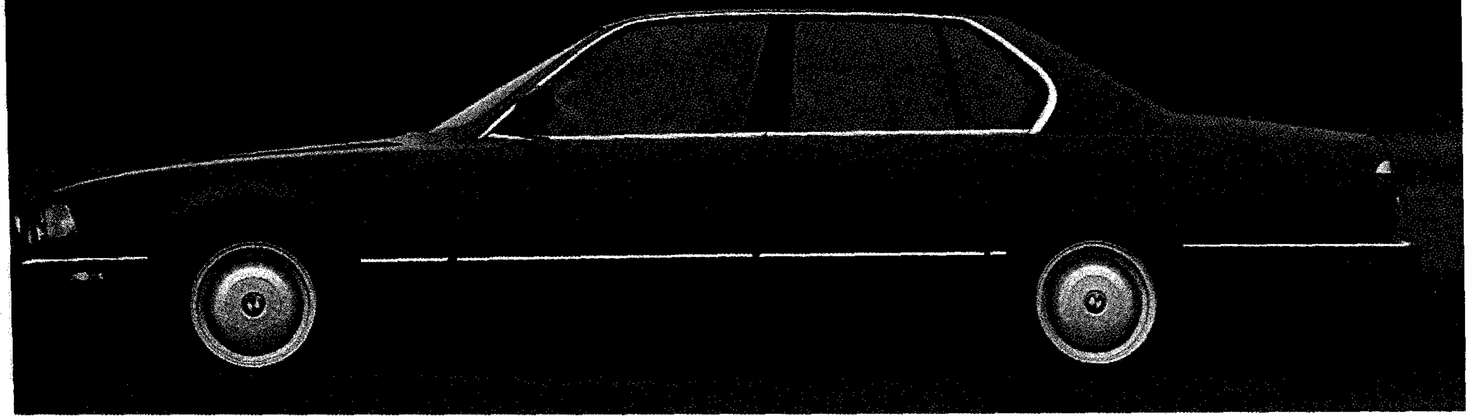


THE PAUL TAYLOR DANCE COMPANY

The most delightful of all modern-dance companies is at the City Center April 21 through May 17. Featured are two world premieres by Taylor. At left are Christopher Gillis and Susan McGuire in Airs.

Photographs: top right, Goodness Gracious Photography & Design; bottom left, T. Charles Erickson; bottom right, Jack Mitchell.

THE NEW BMW 735i. IT'S AS IF THE ENTIRE AUTOMOTIVE INDUSTRY SUDDENLY SLIPPED INTO REVERSE.



In the automotive establishment, as Road & Track has observed, engineers are "little more than quiet servants of the system."

Quite the opposite mentality prevails at the Bavarian Motor Works.

Here the system exists to serve engineers who have a passion for extraordinary driving machines. And there is no better proof than the new BMW 735i.

For seven years, or twice as long as most car companies would tolerate, BMW ngineers were free to pursue their dream of the definitive luxury performance car.

Because the Chairman of the Board at BMW is an engineer and a driving enthusiast imself, their efforts were supported with o less than $1 billion.

In turn, they repaid the investment by reating a car so "radically different and nnovative" (Automobile) that it compresses several generations of automotive development into one.

They gave the 735i a state-of-the-art computer-managed engine and patented independent suspension that help it outpace, outhandle and outride the competition with such finesse, Germany's leading newsweekly calls the new BMW "a symphony versus an oompah band."

They endowed it with a special high-performance electronic transmission that lets you choose automatic sporting or economy modes, as well as manual shifting.

They designed uniquely supportive leather seating with a push-button memory that commands eight-way adjustments for any of three drivers. While dual-control air conditioning enables both driver and front seat passenger to adjust the temperature to their individual preference.

For safety's sake, they equipped the new BMW 735i with a faster, surer antilock braking system. Ellipsoid headlights that cast 30% more light. And a prodigiously strong body that exceeds U.S. crashworthiness standards by 15%.

Even features that are admittedly less than vital—the keylock that lets you close windows and sunroof from outside the car, for example—are startling.

For most car companies, one or two such achievements would be more than enough to provide the required annual patina of newness.

All of them and a great many others can be experienced at your authorized BMW dealer, however. Where the exceptionally advanced 735i awaits a test drive at your convenience.

THE ULTIMATE DRIVING MACHINE.

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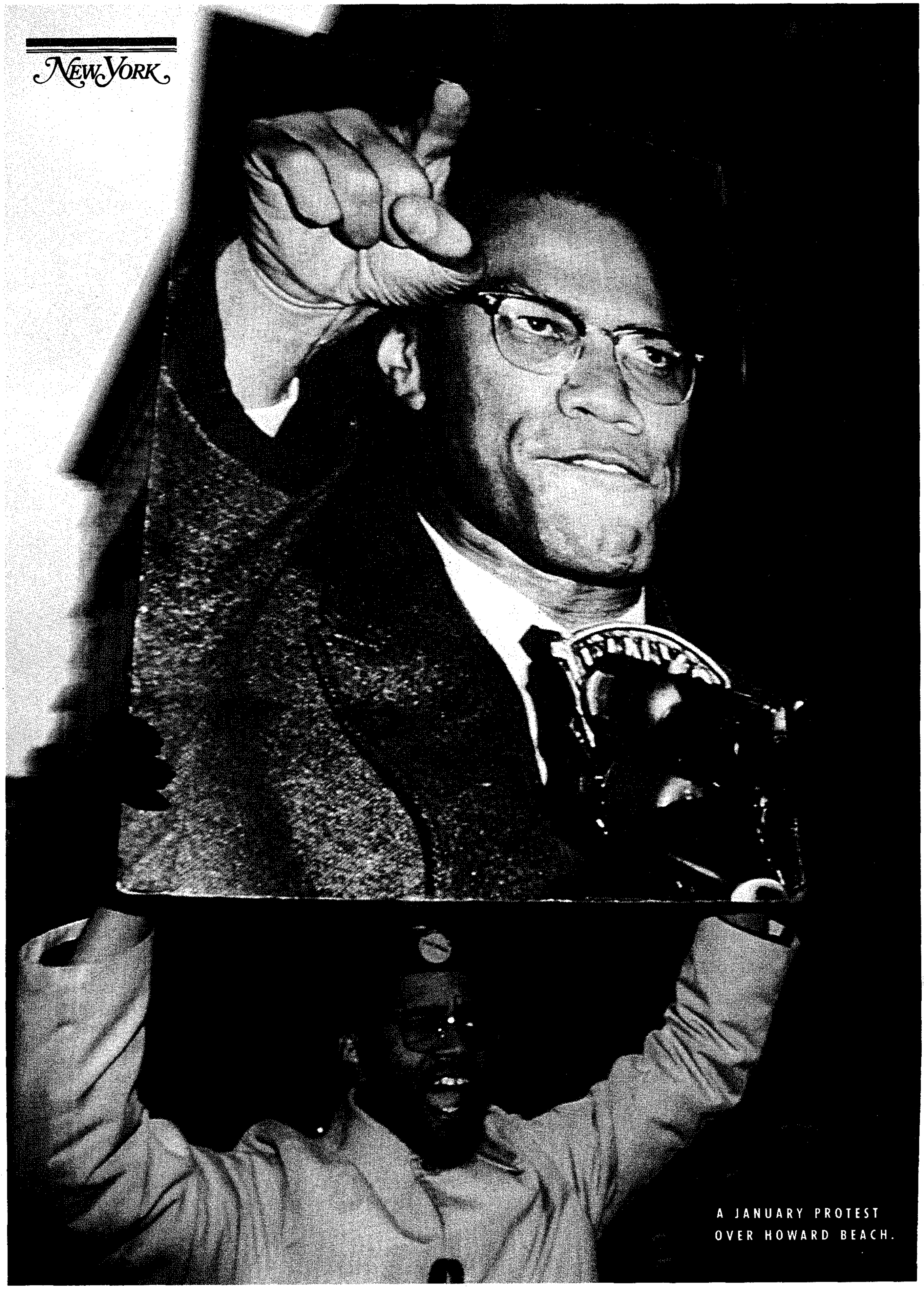
LET YOUR METROPOLITAN AREA BMW DEALER ARRANGE A THOROUGH TEST DRIVE.



A JANUARY PROTEST OVER HOWARD BEACH.

Photograph by Christopher Morris/Black Sta

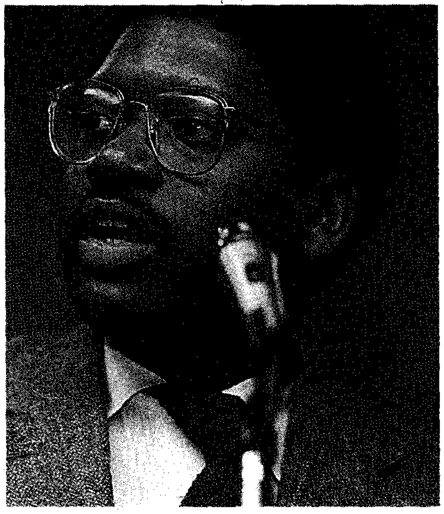
THE FIRE THIS TIME

TWO TOUGH LAWYERS SPUR A NEW BLACK ACTIVISM • BY PETER BLAUNER

On a rainy Saturday afternoon not long ago, 70 community activists gathered in a Harlem church to discuss the political future of blacks in New York. They were somber. It was April 4, the nineteenth anniversary of the assassination of Martin Luther King Jr. and the fifteenth anniversary of the death of Adam Clayton Powell Jr., Harlem's last charismatic leader. The talk ranged from voter registration to the disastrous black showing in the 1985 mayoral race, and after a while, some people got up to leave. But at around two, C. Vernon Mason walked in, and the room began to stir. Then Alton H. Maddox Jr. followed, and spontaneous applause broke out.

Maddox and Mason are best known as the lawyers for the survivors of the Howard Beach racial attack, but that day they talked about the road to power and the failure of the current black leadership. Maddox, 41, a bulky man with an expressive face, spoke first. "It's not going to be easy, because we have some Negroes in this town who are committed to destroying their race," he said. "And I just cannot imagine how we can let these Negroes come in our presence or attend our meetings." His voice grew sharper. "There's just no other way that you can say it—they're just simply unfit to be on the face of this earth."

That kind of angry talk has made Maddox the most controversial activist lawyer in the city; Mason, 40, runs a close second. Their critics call them demagogues who promote divisiveness and racial tension. Maddox, in particular, has been denounced as a bigot. So when Mason, a mild-ooking man with a short beard, took he microphone, he seemed to be eplying to the criticism.


ALTON MADDOX.

hotograph by Eli Reed/Magnum.

"People say we've *complicated* the situation," he said, using his deep southern drawl for emphasis. "Now . . . the two towns that Alton and I come from, in Georgia and Arkansas, have less people in them than there are in this room." The small crowd laughed. "And if we come from two towns like that to New York City, and we *complicate* matters, then we're in a *terrible* condition here."

Maddox and Mason are the most visible members of a growing movement of black activists who are trying to change the direction of the city's politics. Their ranks include clergymen, lawyers, community workers, and college students. Although they often differ in approach, most are united on the key issues. They strongly oppose the mayor, whose insensitivity, they say, has polarized the city. Many of them also criticize the existing black leadership, which, they say, has lost touch with its constituency and has kowtowed to white political leaders while blacks suffer.

Indeed, though it's been twenty years since Mayor John Lindsay walked the streets of East New York trying to restore peace after the 1967 riots, many of the conditions associated with the unrest are as bad as ever—or worse. Infant mortality among blacks in the city is two times higher than the national average, for example, and despite the city's growing nonwhite population (now over 50 percent), no black has been elected to citywide office. Recent fatal episodes like the fire at Schomburg Plaza in Harlem and the gas explosion at a South Bronx grocery only dramatize the hardship that falls disproportionately on the city's minorities.

"Why have we not gotten the feder-

BASICALLY, THEIR STRONGEST TACTIC IS TO FORCE THE SYSTEM TO YIELD BY NOT COOPERATING WITH IT.

al resources and especially the municipal resources we need to turn housing around, to fight drugs, and to improve education?" asks the Reverend Calvin O. Butts, executive minister of the Abyssinian Baptist Church in Harlem and an emerging leader among the activists. "It is necessary for there to be this abrasiveness, this challenging of that leadership by those of us who feel that it has not been effective."

IN RECENT MONTHS, BUTTS AND OTHER ACTIVISTS HAVE started to organize voter-registration drives and meetings to find new candidates. But the new activists stand out principally for their focus on the criminal-justice system. Although they are largely a middle-class group, they have taken to the streets to protest a series of violent incidents with racial overtones.

In September 1983, 25-year-old Michael Stewart was arrested by transit police for writing graffiti on subway walls. When he arrived at a hospital an hour later, he was brain-dead, and marks on his body indicated that he had been beaten. In October 1984, a white cop shot and killed Eleanor Bumpurs, a 66-year-old black woman and a partial invalid, who was brandishing a knife during her eviction from her Bronx apartment. About two months later, Bernhard Goetz shot and wounded four black youths who, he said, were menacing him on a subway. Over the summer of 1985, Edmund Perry, who was on his way from Harlem to Stanford University, was shot to death by a plainclothes cop who said Perry and his brother had tried to mug him.

The most notorious incident occurred last December in Howard Beach, when 23-year-old Michael Griffith and two other blacks who'd stopped at a pizza parlor were pursued and beaten by a gang of white teenagers. Griffith was chased onto the Shore Parkway, where he was struck and killed, apparently by a car driven by Dominick Blum, a white court officer.

In February, Nicholas Bartlett, a 27-year-old Harlem street vendor, was shot six times and killed after being surrounded by eight police officers. The cops say he'd attacked and hurt one of them with a fifteen-inch pipe. Finally, last month, a black student at Columbia University reported that he was beaten by a group of white fraternity brothers in what turned into a brawl involving 30 white and 6 black students.

Each of the incidents is complicated. Several of the victims had criminal or psychiatric records, and none of the alleged assailants has been convicted. But many people see the events—and the failures of several prosecutions that grew out of them—as evidence that racism is widespread in the city. Leaders say the mood on the streets is turning darker, and Police Commissioner Benjamin Ward has predicted "a long, hot summer" ahead. "I think that there are some groups, perhaps more and more actively involved than in past years, that have an agenda for this summer, in which I think we may see more taking to the streets and more demonstrations," Ward said earlier this year.

The police won't elaborate on Ward's statement, and the department won't discuss its plans for the coming months. But others cite the potential for disaster. "All the elements are there," says Wilbert Tatum, editor of the *Amsterdam News*, the black weekly newspaper. "Any spark could set it off: an incident like Howard Beach, a remark by the mayor, a passing comment on the street. Those of us who counsel nonviolence, the work ethic, and honesty have a hard road ahead."

Just a few days after the Howard Beach attack, more than 1,200 black and white protesters marched through the Queens neighborhood followed by a crowd of about 200 taunting whites. A few weeks later, 4,000 demonstrators marched on Mayor Koch's Greenwich Village apartment. Last month, a thousand people showed up for a rally at Brooklyn's Boys and Girls High School, where speakers called for community control of police precincts. Earlier this month, a group in Brooklyn announced it was forming a black "People's Force" to protect blacks against whites in racially tense neighborhoods. A few days later, 500 blacks marched through Crown Heights to protest the firebombing of a black woman's home and the presence of a white "patrol" force in the neighborhood.

The rallies draw a range of protesters—middle- and working-class people, students, and a large number of the unemployed; almost every age group seems to be represented. "The incidents of violence have galvanized a lot of people in the community who might not get involved otherwise," says Laura Blackburne, legal counsel to the state chapter of the NAACP.

"Since December 20 [the night of the Howard Beach attack], there has been a tremendous ground swell," says Assemblyman Roger Green of Brooklyn. "Meetings on social issues that used to draw 10 or 12 people now get 100 or 200. Rallies that once drew 200 now draw 2,000. Something is happening."

A COMMON THREAD RUNS THROUGH MANY OF THE recent protests and court cases: the pivotal role played by Alton Maddox and C. Vernon Mason. Other black leaders—some of them less militant—have helped organize the rallies and grappled with the legal issues, but the two lawyers have made racial tensions in New York a national issue and a foundation for activism.

"Traditionally, activism has come off the streets—as we saw with Malcolm X—or it's come from the pulpit, with people like King and Powell," says Les Payne, a black columnist at *Newsday*. "But what's new and worth watching is the emergence of a middle-class leadership, with people like Mason and Maddox who can use their legal education to give the community a chance to redress day-to-day problems."

Whether the lawyers have actually helped solve any problems is far from clear. They obviously have a following in the black community—they're called on repeatedly to represent the families of alleged victims of racial violence. But a number of critics charge that in pursuing broader political issues in and out of court, they've sometimes sacrificed their clients' interests and undermined prosecutions.

In many ways, the two lawyers are remarkably similar in background. They are about the same age and grew up in the South: Maddox in Georgia, Mason in Arkansas. Both attended black colleges before graduating from law schools in the East; Maddox went from Howard to Boston University, and Mason went from Morehouse to Columbia, stopping off in between at Indiana University to get an M.B.A. Maddox lives on the Upper West Side and works in Brooklyn; he is married and has one son. Mason, who is married with three children, lives in Harlem and has an office on lower Broadway.

"The secret about Alton and Vernon is that they both come from the South," says William Kunstler, the leftist white lawyer, who has worked closely with both men. "Blacks from northern cities suffer from racism, but they don't see what segregation is really like. I think having had that experience makes Vernon and Alton more aggressive, better lawyers."

Both Maddox and Mason had made names for themselves in legal and political circles before Howard Beach. Last year, Maddox successfully defended Jonah Perry, who was accused of trying to assault the cop who shot his brother Edmund. Maddox also won an acquittal for a black teenager charged with the murder of a Roman Catholic priest in Brooklyn. Mason is more closely associated with political causes, such as the challenge to Robert F. Wagner Jr.'s appointment as head of the Board of Education. He also represents groups like the city's livery-cab drivers and the black firefighters' association.

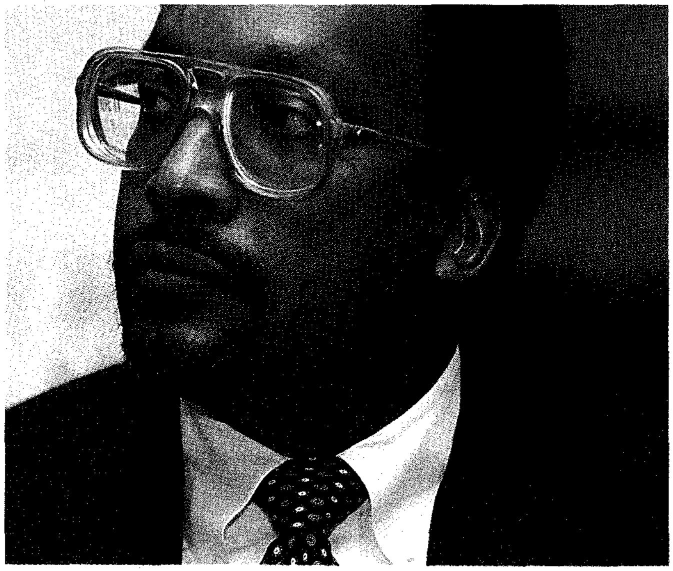
"C. Vernon Mason has an excellent mind and could become a real leader," says Major Owens, the black Brooklyn congressman and former sixties activist. "But Maddox tends to go overboard sometimes and get overemotional and say things that he shouldn't say. I don't think he will be an important or productive person unless he gains some discipline."

That kind of criticism has marked his career. Maddox was fired from one of his first jobs at a Harlem legal-services agency after years of vicious infighting among colleagues, both black and white. In 1984, while defending confessed "thrill killer" Willie Bosket on robbery and assault charges, Maddox got involved in a courtroom scuffle with court officers. He was charged with assault but was later cleared.

Just last month, he stirred up a controversy at the trial of the men accused of slashing Marla Hanson, the model. In his opening defense statement, Maddox called Hanson "a girl out of Texas with a lot of racial hang-ups." Before cross-examining her, he told reporters that he now was the "ringmaster" and that he would use his "whip." Later, when reporters grilled him about his tactics, he got so upset that he called in Mason to help deal with the press.

Maddox's critics can be scathing. "His methods are sabotage and racial division," says Richard Emery, a white lawyer who is the former staff counsel of the New York Civil Liberties Union and who has worked with Maddox and Mason on several cases. "But I think Maddox will ultimately discredit himself, because, like McCarthy, he's very big on charges and very short on proof.

"The secret about Alton and Vernon is that they both come from the South," says leftist lawyer William Kunstler.



C. VERNON MASON, KUNSTLER'S FORMER PARTNER.

"My impression is that Vernon Mason, in the end, does believe in the necessity of white and black people getting along," Emery adds. "But Maddox has in the past advocated for separatists, and I feel he is prejudiced against whites. He's a destructive ideologue. He has done some positive things—as in Howard Beach—but they are the result of a negative approach."

Citing the demands of the Hanson trial, Maddox wouldn't grant an interview for this article. But his supporters deny the charge of prejudice. "If you can call the messenger crazy or racist, you don't have to deal with what he's saying," Mason says. But few of his defenders offer evidence to rebut the separatist association. "I don't know if he's a separatist," says Kunstler. But what's wrong with that? Blacks are kept separate anyway."

Of the two lawyers, Mason is considered more conciliatory and image-conscious. In 1985, he ran against Robert Morgenthau in the Democratic primary for Manhattan district attorney, picking up a third of the vote while spending $93,000 to Morgenthau's $425,000. His friends include white and black lawyers, clergymen, media consultants, and city officials like Manhattan Borough President David Dinkins. "Vernon is suave," says Kunstler, who was his law partner for five years.

Mason can also be more eloquent than Maddox in explaining his mission. "I've had black mothers come into my office and say, 'Our children are becoming an endangered species,' " he says. "Things like that stay with you. So I see our role as one of trying to voice the frustrations, the aspirations, the feelings, and the conditions of our people through the legal and political arenas."

Despite some difference in style, Mason and Maddox have worked closely together. "Alton is like a brother to me, an inspiration," Mason says. "His most sincere credential is his love of black people." Most important, Mason and Maddox have collaborated on developing a legal strategy to bring the issue of racism to national attention.

BASICALLY, THE tactic is to force the system to yield by not cooperating with it. The purpose, the lawyers claim, is to highlight the corruption of a court system that does not provide equal justice for black citizens. "It's an old strategy," Mason says. "Nothing that Alton or I invented."

The lawyers had some success with the approach in a 1983 case. Lee Johnson, a black seminary student, said that he'd been dragged from his car in Harlem by two white cops and then beaten. When the mayor questioned Johnson's story, Mason told him not to testify before a grand jury, claiming a "bad faith" investigation. The officers were not charged, but in the uproar that followed, Mason, Butts, and several other local leaders arranged to get a House subcommittee to hold hearings on brutality by New York police. Police Commissioner Robert McGuire resigned during the hearings, and Koch appointed Ward as the city's first black commissioner, a move that some activists claimed as their victory.

The lawyers' resistance was far less productive in the Michael Stewart case. Few trials in recent years aroused such passions. Six transit-police officers were accused of beating Stewart to death after his arrest for writing graffiti in the subway. Several independent reports faulted the transit police, the medical examiner's office, and Morgenthau for their investigations. Because no witness could identify the individual officers—and the cops wouldn't testify against one another—Morgenthau brought charges of criminally negligent homicide instead of murder.

From the start, the prosecution faced opposition from Ma-

hotograph by Eli Reed/Magnum.

“IN THE END, ALTON MADDOX ONLY HURTS HIMSELF WITH HIS EXTREMISM,” SAYS CONGRESSMAN MAJOR OWENS.

son, Maddox, and two other black lawyers representing witnesses in the case and the Stewart family. The lawyers protested the district attorney's failure to bring murder charges and demanded a special prosecutor. When that failed, one of the lawyers—Louis Clayton Jones—filed motions with the judge, demanding that the charges against the defendants be dismissed, and at least one witness was counseled not to testify. In the end, the officers were all acquitted.

“They didn't hurt our case at all; they helped us,” says Barry Agulnick, the lead defense counsel for the accused officers.

The Stewart family has since hired another lawyer for a civil suit against the police. “Make no mistake, the people who killed Michael Stewart are responsible for his death,” says Emery, who monitored the case for the Civil Liberties Union. “But the brunt of the responsibility for undermining this prosecution belongs to Alton Maddox and the lawyers he worked with.”

Mason denies this. “There is no basis to try to attribute the failures in that case to Alton and myself,” he says. “Morgenthau should have pressured some of those officers to testify against the others. We did not determine what the charges were going to be, we were not charged with the investigation. We didn't make the decisions.”

The abrasiveness is necessary to get results, insists the Reverend Calvin O. Butts, a Harlem minister.

AT THE ABYSSINIAN BAPTIST CHURCH.

IN THE HOWARD BEACH case, Maddox and Mason put their tactic to its most effective and explosive use so far. The two lawyers charged that police and the Queens district attorney were engaged in a cover-up and were protecting Dominick Blum, who, Maddox and Mason claimed, had deliberately run over Griffith. What's more, the lawyers' clients, the two survivors of the attack, wouldn't appear as witnesses. Without their testimony, Queens district attorney John Santucci's case fell apart. Only three members of the white gang allegedly involved in the attack were arrested, and the charge against them was reckless endangerment, a relatively minor crime.

Maddox and Mason were widely criticized, in part because of concerns that racial violence might spread if the investigation stalled. Police Commissioner Ward suggested the lawyers might be preparing for a lucrative civil suit, and again Maddox and Mason were accused of destroying a prosecution to make a political statement.

“Actually, the criticism might be true,” Maddox admitted in one interview. “And the reason it might be true is that in the typical case you are only developing evidence to support a criminal conviction. But in each of the cases [Stewart, Bumpurs, Howard Beach, and others], you are attacking an official policy—the policy that black life is cheap.”

The two lawyers called for a boycott of white-owned businesses and “establishment media,” which they said were failing to report the whole story. In turn, Mayor Koch charged that the boycott itself—which was not notably successful—represented a kind of racism.

For weeks, the lawyers' strategy dominated the case and divided the black political community. Militants excoriated leaders who didn't stand firmly behind Maddox and Mason. Al Sharpton, a close associate of the two lawyers, described a conciliatory meeting between the mayor and 29 black leaders as “a coon show.”

Finally, on January 13, Governor Cuomo met with thirteen black leaders to discuss the appointment of a special prosecutor. Assemblyman Roger Green, Dinkins, and militant activist Reverend Herbert Daughtry, of the Black United Front, attended, but Maddox and Mason chose to send Calvin Butts as a representative. He kept the lawyers informed by telephone during breaks. “What we learned from the meeting was that if you are organized and united, you don't have to go around asking for a slice here and there,” Butts says. “You can go to the governor and ask for the whole loaf.”

The lawyers' supporters say Maddox and Mason were vindicated when Cuomo agreed to name a special state prosecutor, Charles J. Hynes, to take over the case from Santucci. With the appointment of Hynes, Maddox and Mason agreed to urge their clients to cooperate, and the special prosecutor is now investigating the original incident, the claims about Blum, and the allegations of a cover-up. Indictments have been brought against twelve white youths, who are charged with crimes ranging from second-degree murder to fifth-degree conspiracy. The trial is expected to begin in a few months. Now the governor is proposing legislation that would make the penalties for racial crimes more severe.

DESPITE ALL THE ATTENTION MADDOX AND MASON have attracted, it's hard to measure the support for the two lawyers among blacks in the city. Both help draw large crowds at rallies and often get standing ovations. Their defiance seems to be tapping a mood—one that's not necessarily limited to the poor and dispossessed. Brooklyn assemblyman Al Vann, for one, talks about a growing militancy among certain young black professionals. And during the height of the Howard

Photograph by Eli Reed/Magnum

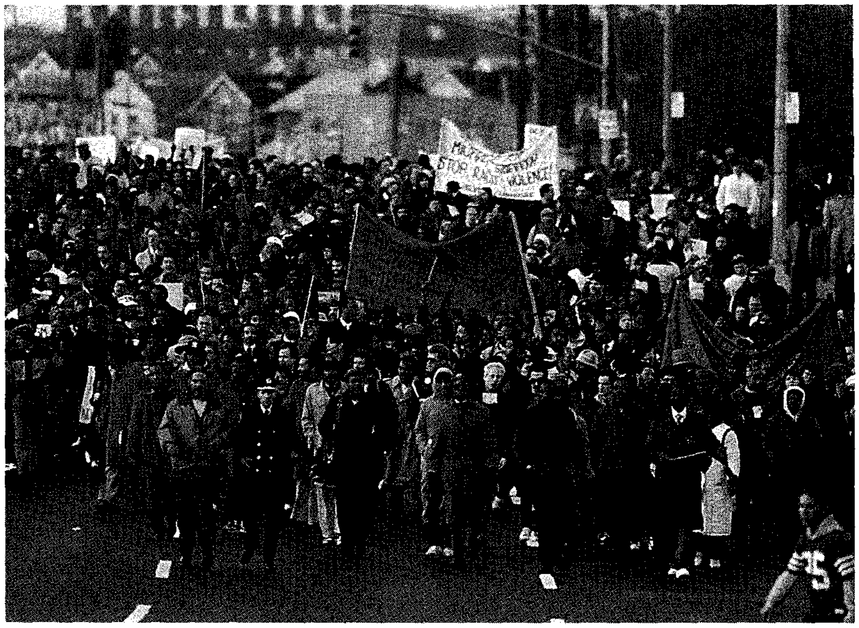
Beach furor, Maddox himself told the *City Sun,* a black newspaper, “I think that Black people view conduct by the ways that the establishment reacts to you. I think that becomes their barometer.”

Les Payne says the two lawyers “have the support of the community. You can hear it on the street corners, where the media doesn’t go. The unelected leadership is always the authentic leadership.”

Still, a quiet opposition apparently exists. In a *Newsday* poll conducted just after the special prosecutor was named, only 19 percent of the surveyed blacks gave Maddox an excellent to good job rating on the Howard Beach case; 52 percent gave him a fair to poor rating; the rest were not sure.

“What Maddox does do is serve as a manifestation of black rage, which is justified,” says Richard Emery. “But that doesn’t mean he represents the black community. Because he screams the loudest, the media often treat him like a leader. But people in the black community are not all following him; they’re following responsible leaders like David Dinkins who are trying to make their lives better.”

The incidents of violence have galvanized people in the community who might not get involved otherwise,” says Laura Blackburne of the NAACP.



A MARCH THROUGH HOWARD BEACH IN DECEMBER.

Major Owens agrees. “People like Maddox do fill a gap and they do serve a need in the community,” he says. “But in the end, Maddox only hurts himself with his extremism.”

It’s also far from clear that the activists can move beyond justice-system grievances and build coalitions around broader issues. “I would be disappointed if the renewed sense of urgency did not lead to an effort to build a broad political base,” says Roger Green.

Many established black politicians—even ones who haven’t been openly attacked by Maddox, Mason, and the others—are wary of the new activism. “Those of us who are elected are just as concerned as they are with these issues,” says David Dinkins a bit defensively. Leaders, of course, are concerned about their own political futures. But they say they also worry about growing divisions within the black community. “Maddox and Mason often oversimplify very complex issues in a way that doesn’t help those of us who got elected,” Major Owens says.

Maddox insists he has no political ambitions. Mason, on the other hand, showed that he could draw surprisingly well in his race against Morgenthau two years ago. With his increased recognition now, friends have urged him to think about running for office again. The bitter aftermath of Howard Beach and his association with Maddox, however, may limit his ability to build a suitably broad base. “A lot of people during that process had raised the issue that ‘you can’t do this because it may hurt you politically,’ ” Mason admits. “But you have to be prepared to accept those consequences.”

Among the other activists, perhaps the most likely to make the transition to electoral politics is Calvin Butts. Over the last few years, Butts, 38, has built a sizable constituency from his position at Abyssinian Baptist, still one of Harlem’s most powerful churches, and from his association with Jesse Jackson’s 1984 presidential campaign. “Right now, I think he’s the hottest political property in the city,” says his friend Randy Daniels, communications director for City Council President Andrew Stein and a former media consultant to Atlanta mayor Andrew Young. “He’s clean-cut, he’s articulate, he’s attractive.”

He’s also controversial. He got a good deal of unfavorable publicity a year and a half ago for refusing to denounce Louis Farrakhan, though Butts says now, “I think the things Farrakhan says about Jewish people are terrible and divisive.”

Recently, Butts caused another stir when he appeared on Gil Noble’s *Like It Is* television program, arguing with Congressman Charles Rangel, whom he’s criticized repeatedly over the years. During the course of the show, Butts accused Rangel once again of political double-talk and then seemed to be announcing his own candidacy for mayor or City Council president. A few minutes later, though, he appeared to retreat.

“I use my name because I can use my name and know where I am,” Butts said in trying to explain himself. “I didn’t mean to indicate that I would be a candidate for mayor or City Council presidency. Though . . . it may be possible.”

“I’m glad that politicians are not the only ones that double-talk,” Rangel replied. “It means we can deal as equals.”

IN ANY CASE, A CITYWIDE ELECTION IS STILL MORE THAN two years away, and in the meantime, Maddox and Mason are continuing to fight their political battles in the legal arena.

Last week, while Maddox was still in court with the Marla Hanson trial, Brooklyn assemblyman Dov Hikind said he’d asked state judicial authorities to investigate whether Maddox’s racial tactics in the case amounted to professional misconduct. Mason is practicing the resistance strategy in yet another high-profile case. This time, he is advising black students at Columbia not to cooperate with a police investigation into the fight at the school because no white students have been arrested yet. “Howard Beach was a victory,” Mason says. “But it was just a beginning.”

As for whether racial tensions will erupt this summer, Mason says, “We have called for restraint. But it’s very difficult to say that to people who have been victims for so long.” ■

Photograph by Anthony Suau/Black Star.

THE ROAD BACK TO El Morocco

USHA SINGH AND THE $2-MILLION GAMBLE

BY WILLIAM NORWICH

When Usha Singh imagines the perfect A-list for El Morocco, she sees Henry Kissinger and Donald Trump, Carolyne Roehm with Henry Kravis, Carolina and Reinaldo Herrera. Elizabeth Taylor and Sophia Loren would also be there, right alongside the Agnellis and Rothschilds, Princess Margaret, Mayor Koch, and Sid Bass dancing with Mercedes Kellogg.

"And all around, there are nice people who aren't so well known. Our regular members," says Singh, the new owner of El Morocco.

Never mind that Usha Singh has never owned a restaurant or nightclub. And she certainly hasn't worked in one. Yet as workmen around her are hammering the last nails so El Morocco can open on April 27, Usha Singh is remarkably calm.

"Am I an unknown commodity?" she asks. "Well, I don't have to be Regine's daughter, because I'm not opening a Regine's. What does it take to make a nightclub successful?"

She will soon find out. Singh and her backers have so far sunk $2 million into revamping the 55-year-old club, which has been closed and used only for corporate parties since 1981.

Some say El Morocco lost its fizz when Prince Serge Obolensky stopped overseeing it and Studio 54 grabbed the spotlight in the late seventies. Others insist the club never fully recovered after founder John Perona's death, in 1961.

Most successful restaurateurs and nightclub owners won't even speculate whether El Morocco can work its magic again. They're superstitious. Popularity is fickle, and every place has its time as well as its driving force: Le Cirque has Sirio Maccioni; Elaine's, Elaine Kaufman; and Mortimer's, Glenn Bernbaum. Even that young upstart Nell's has turned its namesake, Nell Campbell, and co-owner, Keith McNally, into rising stars in a cash-rich downtown Bohemia. Doubles, the private dining-cum-dancing club in the Sherry-Netherland, thrives because Wendy Carduner understands and caters perfectly to the needs of her low-key, upscale clientele.

Nevertheless, Singh has convinced herself that El Morocco is exactly what New York needs now.

"There are so many people who feel there is no place to go at night for dinner and dancing to live music," she says. "I have a certain business sense, and I think I look representative of what El Morocco is all about. If I would be crazy with a blue wig or something, then I couldn't be at El Morocco."

Nor could Angelo Zuccotti, maître d' for nearly 50 years (and father of John Zuccotti), who will be back behind the arabesque-style doors at 307 East 54th Street, in black tie. Near him will be Jim Mitchell, who is again doing the publicity for El Morocco—his first job when he moved to New York, almost 30 years ago.

"Of course, we have an added advantage," says Singh. "There is so much history at El Morocco. But to just bring back the past wouldn't work. One should combine the best of the past with the best of the present," she says. "You have to have a good team of people, and I have Angelo and Jim Mitchell."

A few days later, she admits she also has René Hatt, the Swiss-born entrepreneur (*New York,* February 17, 1986). His name is not often on the tip of Singh's tongue when she talks about El Morocco. It was René Hatt, after all, who unsuccessfully tried to renovate Fifth Avenue's Gotham Hotel.

El Morocco's gilded past began in 1932 when John Perona, a former busboy and associate at a 1920s Mafia hangout called Sportiva, founded the club. "It was Mr. Perona," wrote society scribe Lucius Beebe in 1937, "who discovered that the fanciest

PHOTOGRAPHED BY DANA FINEMAN

Hair: Frederic Fekkai/Bruno Dessange. Makeup: Marine Guillemot/Dan Brennan.

"If I would be crazy with a blue wig or something, then I couldn't be at El Morocco."

Sygma

CLUB SCOUTING: *People were surprised to learn that René Hatt was involved with the revived El Morocco. “One of the best things about life,” says new owner Usha Singh, “is it is full of surprises.”*

floor show imaginable to a chic and witty audience of New Yorkers is themselves. Not only were they fascinated with looking at each other, libeling each other conversationally and bowing to themselves in the mirrors, they would pay fabulous sums to do it.”

Humphrey Bogart, feeling no pain, arrived one evening cradling two stuffed pandas in his arms. He sat alone and ordered drinks for himself and his pets. When two young ladies tried to get friendly with his pandas, Bogart was outraged. His wrath aroused the chivalry of a young millionaire (young millionaires were always nearby), and soon fists and dishes were flying.

William Woodward Jr. met his wife, Ann Eden, at El Morocco, and Italian playboy Porfirio Rubirosa held contests in the men’s room to measure the size of his pride against others’ members. The Duke of Windsor played the piano one night while Ethel Merman sang after a performance of his favorite musical, *Call Me Madam.*

The night Jacqueline Kennedy flew to Greece to marry Aristotle Onassis, the Greek tycoon and a pal, financier John Meyer, telephoned El Morocco to find out what people in New York were *really* saying about the impending wedding.

The only night El Morocco ever closed was the night Errol Flynn died.

“I WAS ONE OF THOSE CHILDREN who was not afraid of anything,” Usha Singh was saying the other day. She was outfitted in an Armani suit and was sipping mineral water in her new apartment in the East Fifties.

“I could walk in the dark. If I heard a noise, I could lift a gun and go see if someone was prowling. I could kill a snake by stomping on it.”

Usha Singh grew up in Moradabad, India, where her father was in the sugar business. She spent vacations at the family estate near the Himalayas and, as a little girl, dreamed of becoming an actress. She never dreamed she would someday come to Manhattan and own El Morocco.

If her family had had its way, she would still be in India today, married to one of the eligible young bachelors to whom she was offered in marriage more than fifteen years ago. “That,” she says, “would be the normal thing.”

ZUCCOTTI: *The legend will be back.*

But she was sent to the university in Agra. “Of course, it wasn’t done with any purpose, and it was especially not to be used to earn a living,” Singh says.

At eighteen, she returned home with a master’s degree in English and sought her father’s permission to take a job in Delhi or Bombay. Meanwhile, her parents had been trying to arrange a suitable marriage.

“My father couldn’t understand why I would want to work when he promised to give me the same amount of money I could earn, each month,” she says.

Finally, after a year, her father gave in, and Singh went to Poona, where she organized seminars for the Girl Scouts. Next came a job in Bombay working for India’s first international film festival. Eventually, she became an executive in an import-export company. She moved to New York in 1979, where “things just fell into place,” she says.

And she met René Hatt. “One of the best things about life,” she says, “is it is so full of surprises.”

A LOT OF PEOPLE WERE SURprised to learn that Hatt was involved with the new El Morocco. Until the Gotham Hotel fiasco, Hatt had been considered a successful real-estate and hotel developer in Europe, where his properties included the Nova-Park hotel in Zurich and the *Paris Match* building. With considerable Arab backing, he is supposed to have pumped more than $100 million into renovating the Gotham. Before work stopped, in 1984, purple marble bathtubs had been installed, not in the bathrooms but in the rooms themselves, near the beds. A health-club triplex was built on the roof. A million-dollar contract for marble was canceled: There were too many white veins running through the stone.

“I lost practically everything,” Hatt said after last year’s debacle. “But I’m worth more, because I have my head. I’ll start all over again. I’m only fixed to one thing—my idea of being creative.”

Even as he spoke, Hatt was on his way to gaining control of El Morocco, which was up for grabs. Although the property was (and still is) owned by John Perona’s son, Edwin, the lease was available. It belonged to a group headed by Michael Palin of Southampton, whose father-in-law, Jack Entratter, had helped launch Las Vegas.

Because of the Gotham fiasco, Hatt knew that he couldn’t be the main man, so he persuaded Usha Singh to become the owner. With his backers (whom he won’t name), Hatt went after the lease. His two major opponents were Sheldon Haseltine, who created Joanna and Olivier Coquelin, a founder of Le Club.

By June 1986, Hatt had won. Haseltine is a consultant for Petrouchka, a caviar-and-champagne supper-and-dancing club on East 86th Street, and Coquelin is trying to open the Beacon Theatre as a nightclub and disco later this year.

“René Hatt has been involved from the inception and is responsible for me being

AS TIME WENT BY: *Salvador Dalí and founder John Perona in the old days . . .*

. . . Errol Flynn, the prince of El Morocco, and Louella Parsons take center stage . . .

. . . Jackie Gleason and Jerry Lewis . . .

. . . William F. and Pat Buckley . . .

. . . Ronald Reagan and two blondes.

here," says Singh with a sigh. "We are friends, and there you are."

The couple met, Hatt recalls, several years ago at Doubles. "Usha was sitting in ront of me, and I felt, 'That's an exciting voman.' I haven't changed my mind.

"Usha's and my friends are very generous," he continues. "We agreed to invest vhat had to be invested to make El Morocco elegant. The project is very soundy financed. We have invested roughly $2-nillion in the acquisition and renovaion. We have practically no debts on our ack. We have eight years to go on the ease. We can't go wrong."

WILL EL MOROCCO have a brilliant second coming, or will it effervesce for a moment before the champagne goes at? Revivals, as Singh well knows, are a sky business. Mark Fleischman poured plenty into Studio 54 after Steve Rubell and Ian Schrager were sent to prison for tax evasion, and the Stork Club reopened and closed quickly a few years ago.

While El Morocco will be open to the public for dinner and dancing (with a minimum $25 music charge), there are also 1,000 private members who pay an initiation fee of $1,500, plus $1,100 a year in dues.

The trademark zebra-striped banquettes are back, as well as the famous white palm trees and *faux*-starlight ceiling. Two live bands will alternate between society music and steaming sambas.

A new twist is the Zebra Club, which opens in September on the upper floor. There will be special direct-dial telephones at most tables, and a "Tele-Business center" equipped with secretaries, personal computers, photocopiers, telex, and, according to the brochure, "a highly reliable and discreet paging system."

Singh's friends, women like Jan Chipman and Cheri Kaufman, are said to be coaching her on which people to court and cater to at El Morocco, but so far the reopening isn't generating all that much interest among the old money or the New Class.

Pat Buckley says she'll go "if they make it fun again. El Morocco was like what Mortimer's *is*. It had a certain aura." Elaine Kaufman thinks the best news is that "Angelo will be back on the street," and Steve Rubell says he's "not a great believer in revivals, but René Hatt's a creative guy."

But for all the talk of the new club's zebra-skinned past and phones-at-tableside future, the road to El Morocco is a tough one. "In one word, destiny led me to El Morocco," says Singh.

The trick is how she can persuade everyone else—her A-list included—to be at the front door with her. ■

VILLAGE VOICE

SONGWRITER SUZANNE VEGA GETS SET FOR STARDOM

BY ERIC POOLEY

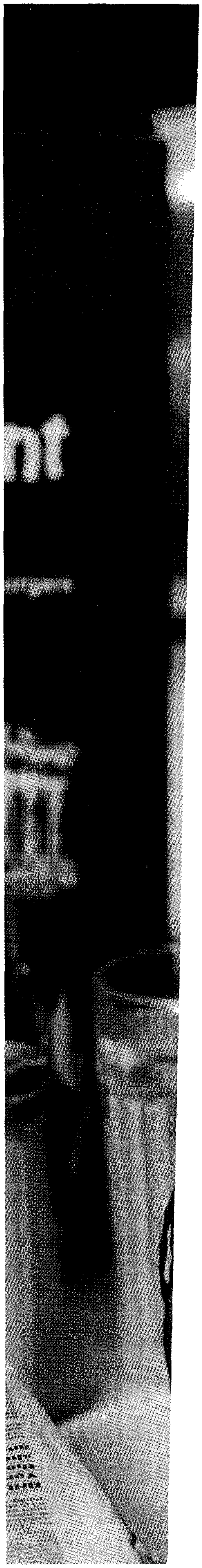
THE SPEAKEASY, A FOLK CLUB on MacDougal Street, was boisterous as usual that summer night in 1982. Songwriters were talking at the bar, and customers were drinking at the tables, not paying much attention to the performers. Christine Lavin, a folk singer and gregarious fixture of the Village scene, was sitting with an old boyfriend in the back of the room when she noticed a slight, pale young woman with an angular face and straight blonde hair standing on the little stage.

"The crowd was making a lot of noise," says Lavin. "She stood there, silent, tuned her guitar, and just stood. Slowly the place got quiet, then totally silent. Then she started to play. It was amazing: Just by being quiet and focused, she pulled the room to her. That was the first time I ever saw Suzanne Vega."

Vega played ringing acoustic guitar that night, and sang—in a smooth soprano—some lovely, fairly conventional folk songs she'd written: a Homeric ballad called "Calypso," a love song called "Gypsy," a medieval allegory called "The Queen and the Soldier." But one song sounded different—"Cracking," a deadpan folk rap about a woman walking through the city while both of them fall apart. "She was hypnotic," says Lavin.

Four years later, Vega took the stage at London's Royal Albert Hall. She came out, said nothing, and started to play. This time, her acoustic guitar was joined by an electric one, a bass, a synthesizer, and drums. But even with the layered rock backing, her voice was intimate, a clean whisper in your ear. She riveted the crowd of 5,000 with a quiet composition called "Small Blue Thing," a piece of writing light-years beyond her early knight-and-queen stuff, a song that takes a feeling and gives it color, shape, and texture.

Today I am
a small blue thing
Made of china
made of glass
I am cool and smooth and curious
I never blink
I am turning in your hand
Turning in your hand.



Sygma

PHOTOGRAPHED BY DANA FINEMAN

"I'd like to break loose onstage," says Suzanne Vega, "but I can't sing, play guitar, and move at the same time."

ric Fekkai/Bruno Dessange. Makeup: Linda Cantello.

FOLK ART: *Vega's songs manage to be both detached and passionate—coolly observed moments of deep emotion or isolation, the kind of lyrics Joni Mitchell might write if she were also Lou Reed.*

WHEN VEGA GRADUATED from Barnard College, in 1982, she was a promising, somewhat precious neo-folk singer-songwriter, a girl with a guitar and icy powers of expression. Today, at 27, she's an even more formidable writer and performer with a crack band, a huge following overseas and a large one in this country. When A&M released her first album, in 1985, the company expected to sell around 30,000 copies. So far, *Suzanne Vega* has sold 250,000 copies here and 550,000 more abroad. A single from the album, "Marlene on the Wall" (in which the "mocking smile" in a Dietrich photo watches a woman grappling with love), was a hit in Britain and Holland. "Left of Center," a song she wrote for the *Pretty in Pink* soundtrack, climbed the British pop charts.

Next week, when A&M releases her second album, *Solitude Standing*, Vega is likely to become a recognized star in this country as well. She'll play the Shubert Theater on May 3 and Carnegie Hall in July, then tour the United States and the world. But Vega is not a musician whose worth can be measured in record sales or concert-attendance figures.

Solitude Standing is a thing of great beauty, an album that seems destined to be around decades from now. Apart from her older ballads "Calypso" and "Gypsy," the songs are modernist, point-of-view pieces, pared-down character studies a world away from the whiny, confessional songs of seventies singer-songwriters. Vega's work manages to be both detached and passionate—coolly observed moments of deep emotion or isolation, the kind of lyrics Joni Mitchell might write if she were also Lou Reed.

In "Tom's Diner," set in a Columbia students' hangout on Broadway and 112th Street, a man drinks coffee, leafs through the paper, watches everything, and connects with nothing. In "Ironbound," a woman walks through Newark's poultry district, watching men sell thighs and breasts. "Luka," the first single, is a chiming, sinuous pop song—strong backbeat, catchy hook—about child abuse, written and sung in the resigned voice of a tough, battered little boy:

> I guess I'd like to be alone
> With nothing broken, nothing thrown
> Just don't ask me how I am
> Just don't ask me how I am
> Just don't ask me how I am.

VEGA LIVES ALONE ON THE edge of Manhattan Island, next to the Hudson in the far West Village. Bundled up against a day that isn't cold, she walks to a Mexican restaurant for a lunch of tortilla soup and coffee. She wears a white sweatshirt under a black jumper, no makeup except some red on her lips. Her hair is cut simply and left alone. Though her onstage persona is cool and aloof, in person she is warm, and seems full of self-doubt.

For thirteen years, Vega has practiced a form of Buddhism, and she is controlled: a steady gray gaze, a crisp voice that speaks in well-formed paragraphs about the past year of her life, when she found her audience but also encountered the kinds of growing pains that have derailed many young careers.

"In my writing," she says, "I had a dry spell for two years. It was kind of scary. It's always scary—after I write a song, I'm ecstatic for a day. Then I think, 'Oh no, maybe that was the last one.' After it had been *two years,* I started to think, 'Maybe I should just quit. That'll surprise them.' There was something perverse in me that wanted to walk away. That would have been the coward's way out."

When the songs finally started coming again, she wasn't sure if they were any good. "A number of songs on my first album—'Marlene on the Wall,' for example—I thought were horrible when I wrote them." When she first played "Marlene"—reluctantly—at the Beacon Theater in 1984, the audience told her how good it was. But when Vega was writing for her second album, she didn't have an audience to guide her.

"When I went into the studio, three of the songs hadn't been written, and I didn't know about the rest," she says. "Then I lost my drummer. I felt like someone had come along and shaved off all my hair."

But once Vega was inside Bearsville Studio, in Woodstock, with her band and her co-producers, Steve Addabbo and Lenny Kaye, everything fell into place. A new drummer proved adept, and the group—which had been criticized for being too restrained—found its sound. No longer an obligatory backup band, it was an ensemble that added meaning to each song. Vega shut herself in a room and wrote the last three songs on deadline—including "Solitude Standing," which gave the album its title.

She even found inspiration in her writer's block. In "Language," she explains the problem:

> Words are too solid...
> They don't move fast enough...
> To catch the blur in the brain...
> I won't use words again
> They don't mean what I meant
> They don't say what I said
> They're just the crust...

"It's what I was going through these last couple of years," says Vega. "How do you find the words to say what you mean?" If all this sounds a bit abstract, it's not. Vega's intelligence is balanced by her passion. Onstage, though she barely moves while performing, she sometimes seems tempted to cut loose, grab a Stratocaster, and squeeze out a solo. But she never does.

"That undercurrent of sensuality is the key to her art," says Kaye, who played in Patti Smith's band when Smith turned from poetry to rock and roll. "There's a wash of emotion under there that's always kept under her watchful eye. It stops her from being an introspective girl with a guitar."

"Suzanne," says Christine Lavin, "is a closet rock-and-roller."

VEGA'S FAMILY MOVED from Santa Monica to East 109th Street in 1962, and then to West 105th. Her stepfather is a novelist and teacher; her mother, a computer analyst. Vega grew up an outsider who learned to read the streets. Later, as a shy dance student at Manhattan's High School of Performing Arts, she found the power in her own silence. "Everyone was extroverted, hyperactive," she says. "I didn't have the personality to compete. So I learned how to get people to notice me by saying and doing nothing. I still do that, onstage.

"My body was never the way I wanted it—I wanted it strong and spare with no extra stuff, and I was heavy. But in my room playing guitar, I could do with my words what I couldn't with my body."

She started writing at fourteen, in 1974, filling notebook after notebook with nicely rhymed, "horribly corny" songs. She sang in church coffeehouses, and by 1977, while her peers were discovering the Talking Heads, she was entering Barnard and "feeling like the only folk singer in the world."

Vega might seem like an introspective girl with a guitar were it not for the Lou Reed concert she saw in 1979. It was her first rock concert. "It was very disturbing," she says. "I didn't know who he was. I didn't know what the hell was going on. He was pretty violent—throwing lighted cigarettes into the audience, smashing equipment."

More than his anger, it was Reed's songwriting—sharp narratives and dialogues—that impressed Vega. "He changed me. I'd been doing songs like 'Gypsy' and 'Calypso.' He made me realize the door was wide open. You didn't need a melody if you didn't want. You don't have to tell the whole story, or even make logical sense." Vega soon wrote "Cracking," her deadpan rap, and "Neighborhood Girls," a Reed-like song about prostitution, based on talk she heard on the IRT. And she headed for the Village.

By the time she was out of college and working as a receptionist, Vega had a following in the Village. She gave Folk City—where Bob Dylan got his start—an audition tape, got a gig, and took the stage. Her persona was in place. Her songs were striking—she'd use two words where others would use ten. And there was something else.

"No one else had her focus and determination," says Robbie Woliver, then a co-owner of Folk City. "I think her image was as important to her success as her music. I call it New Waif."

"I felt I had found my place," says Vega. "I wasn't isolated anymore."

In late 1981, the Village folk scene found a new home—the SpeakEasy, a small, relaxed place where songwriters congregated. Vega eventually found herself becoming its symbol, and wasn't sure she liked it—she wasn't sure *what* she was. "Someone would say, 'You're obviously a traditional folk singer,' and I'd say, 'Oh, but I'm not.' Or they'd say, 'You're not a folk singer at all,' and I'd say, 'Oh, but I am.' "

Around that time, a musician named Steve Addabbo formed a music-management partnership with a lawyer named Ron Fierstein (Harvey's brother). They searched for a promising act, saw Vega, and signed her up. Addabbo put together and played in) the first band, and Fiertein invested money and handled the business side. They got A&M interested, then got Vega to quit her day job. There were demos, rejections, gigs with lines around the block, more demos, and finally, a recording contract.

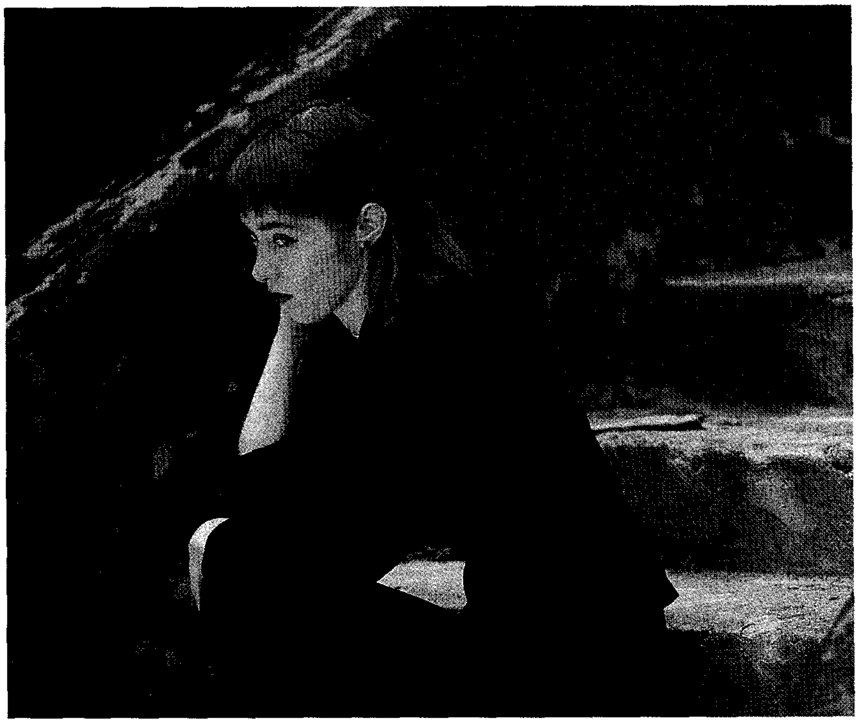
Inevitably, when Vega moved beyond the Village, there was envy among some she'd left behind—a feeling that she had "abandoned" the scene, "betrayed" the music. But Vega's music, no matter what form it takes, is folk in the sense that Woody Guthrie, hip-hop, or R.E.M. is folk—music in which the song is more important than the singer. Vega isn't bothered by the criticism, though she misses the community. "It was fun," she says. "Later, it lost some focus. Now I'm not sure what's happening there."

When she met Lou Reed at the New York Music Awards in March 1986, her emergence from the scene was complete. Reed had been following her career.

"I see you've added a drummer," he said. He seemed pleased.

Reed's onstage abandon was on Vega's mind during a gig she did at the Bottom Line last May. "Some days I wish I were Lou Reed," she told the audience. Now she says, "I meant so I could just break loose onstage, which I don't ever really do. I'd like to, but I can't sing, play guitar, and move at the same time. I'm too nervous. It takes all my concentration to play guitar. If I move, I'll forget what the next chord is supposed to be. Maybe when I'm better, I'll get more relaxed."

"Suzanne is one of the more articulate new songwriters," says Reed. "I'll be interested in hearing what happens if there's less folk and more rock."



SOLITUDE SITTING: *Vega's surface coolness masks an undercurrent of sensuality.*

VEGA'S BAND IS REHEARSing three days before the first stop on the tour—a practice gig at a New Haven club called Toad's. In black jeans and a black pullover, Vega stands—without her guitar—and sings "Left of Center." Then she says, "How come I never feel like dancing when I perform?"

They play a few more songs. Guided by Addabbo, they adjust the tempo on this one, the guitar effects on that. They go into "Solitude Standing"—thumping, minor-key music with a big drum sound. "Solitude stands in the doorway," Vega sings. "I'm struck once again by her black silhouette." But something's wrong: Inside all that music, her voice has lost its whispering intimacy. The song ends.

"Pretty good," says Addabbo. Vega makes a face. "No, it was okay," he says.

"I have to *settle,*" says Vega, and while the band discusses the problem, she finger-picks her guitar slowly, and breathes words into her microphone:

And she says 'I've come to set a twisted thing straight'
And she says 'I've come to lighten this dark heart'

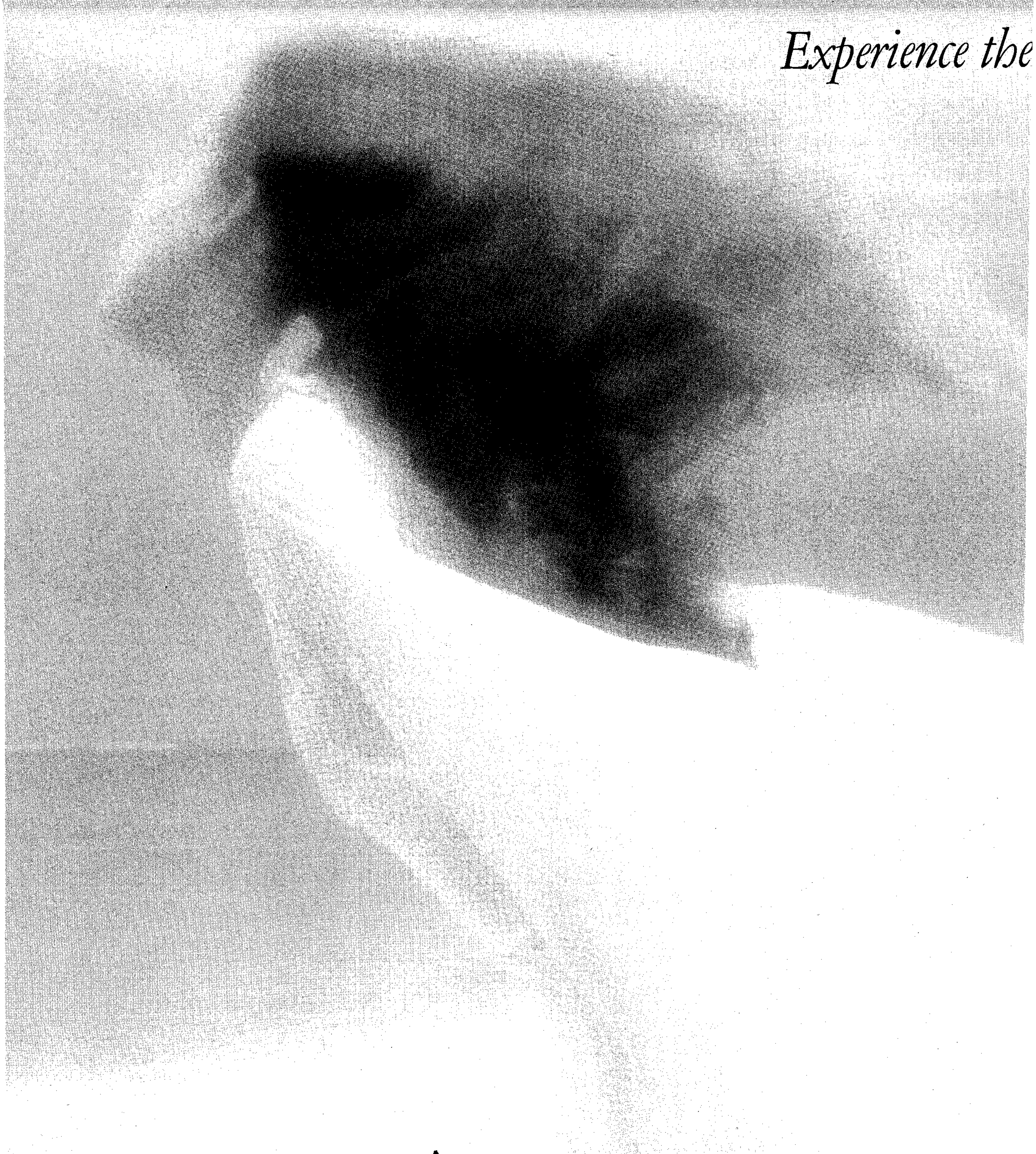
With startling strength and purity, her voice and guitar float above the talking and the buzz of electric guitars at rest, and she seems—suddenly—settled. A listener wonders about those electric instruments. She has all the power she needs without them.

AT TOAD'S, VEGA SHOWS OFF that power, singing a cappella, with guitar only, with the full band. This time, "Solitude Standing" starts out as loud as before, but then the music lifts like a veil, giving Vega's clear, confidential voice all the room it needs. The dynamic is just right. Later, the packed audience claps and hoots for an encore. Vega comes back onstage and stands there with a pleased, nervous smile.

"Relax, we love you," calls a voice.

"I *am,*" says Vega, losing some of her cool. "This is the re-... the m-most relaxed I've ever been."

That gets the biggest cheer of all. ■



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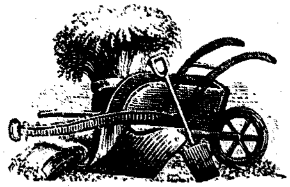
NY6

NINA RICCI
PARIS

WEEKEND



VACATIONS

* * *

A weekend in a perfect inn, away from the honking heartbeat of the city, can be a vacation in itself.

BY JENNIFER CECIL AND MICHAEL W. ROBBINS

Buckeystown

MARYLAND

“IT IS PLEASANT to labor for those we love”—words embossed on a pressed-glass plate heaped with sticky buns at breakfast—might well be the motto of the generous souls who run **The Inn at Buckeystown.** Dan Pelz and Marty Martinez are uncommonly concerned hosts; seldom have I felt more welcome at an inn.

Voluptuous magnolias and stately old maples canopy the symmetrical brick Colonials and more grandiose clapboard houses of Buckeystown, a pre-Revolutionary hamlet in central Maryland. When I arrived last May, only the traffic whizzing along Route 85 intruded on the serenity enveloping the garlanded white inn. Amos, an ancient sheepdog, dutifully led me to the creamy yellow hall that divided the pair of oak-filled dining rooms and the two gleaming parlors; I was greeted warmly and handed a glass of wine.

The owners of this lavishly Victorian inn are devotees of the no-bare-surface school of decorating. If you get one of the four treetop-green bedrooms that the owners recently installed (with central air-conditioning) under the eaves on the third floor, you'll discover Marty's delightful collection of canvases from California's “Eucalyptus School” and a glass case full of Dan's collecting passion—clowns.

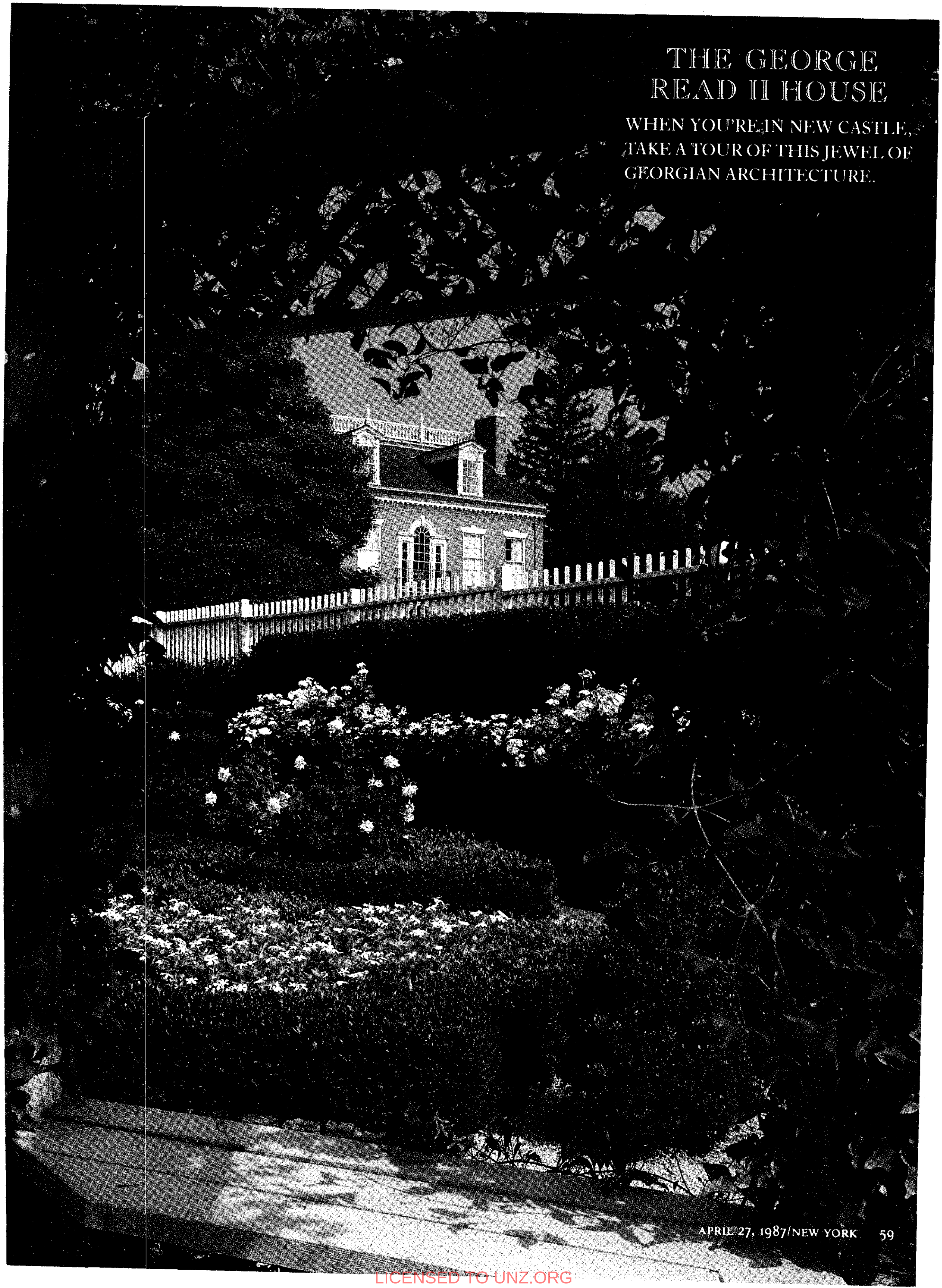
Pierrots, Pagliacci, and red-nosed circus clowns are among the treasures that deck the halls, the walls, and the polished tabletops. Zealous ornamentation is the motif: The walls of my mauve-on-mauve bedroom were hung with framed birthday cards, Indian memorabilia, and prints of Edwardian damsels; the golden-oak dresser held a daisy-filled vase and a decanter of ruby port. Some thoughtful touches included several new novels, a clutch of magazines, and a basket with toiletries and towels for the immaculate, shared bath next door.

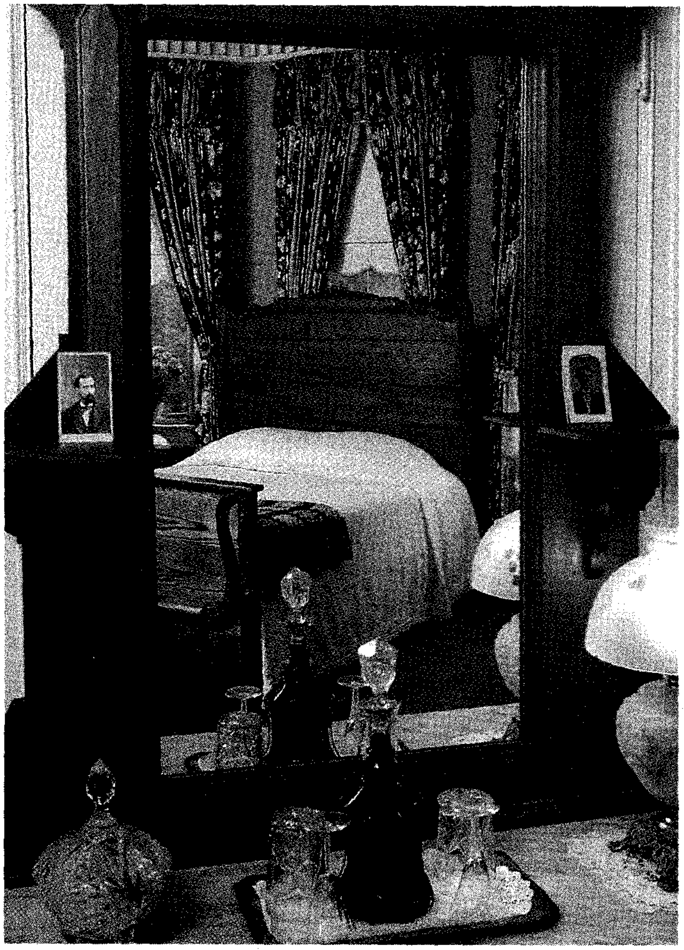
The two bay-windowed parlors downstairs, accented with Fulper pottery and Art Nouveau lamps, are ideal for lolling, chatting, and planning your day (and the appealing little gift room helps you plan: It carries guidebooks as well as cards, locally made pottery, and jams). In the blue sitting room, a sixsome of Civil War buffs mapped out battlefield campaigns (Antietam, scene of the bloodiest day of

PHOTOGRAPHED BY TED HARDIN

THE GEORGE READ II HOUSE

WHEN YOU'RE IN NEW CASTLE, TAKE A TOUR OF THIS JEWEL OF GEORGIAN ARCHITECTURE.





THE INN AT BUCKEYSTOWN

THIS LAVISHLY VICTORIAN INN WELCOMES GUESTS WITH A DECANTER OF PORT.

the war, is a half-hour drive away).

Seated in a flame-stitched chair under a crystal chandelier, I let Marty outline an antiquing itinerary for me. I was out for pressed-glass goblets, and spring is *the* season for finds.

Head to the bustling flea markets and local estate auctions on weekends. One quiet Thursday, I unearthed ten goblets in three lovely old Maryland towns. After rummaging through collectibles on East Patrick Street in Frederick, home of Barbara Fritchie and Francis Scott Key, I followed Route 144 East, past fields blooming with sweet peas, to winsome New Market, the "antiques capital of Maryland." (In theory, New Market's more than 40 shops are open only Saturdays and Sundays from noon to 5 P.M. In practice, many are open daily.) Back in Buckeystown, I bought my tenth goblet, at Buckeys Antique Village, a co-op, before sinking into a white wicker settee on the inn's wraparound porch.

Variety—Dan and Marty change seating plans at whim—and robust flavors characterize the copious, family-style dinners served on intentionally mismatched china. Coriander seasoned the rich "Ave Maria" chicken soup that started my Italian dinner; it was followed by fork-tender osso buco and garlicky linguine, and then I had a framboise-doused chocolate cake with icing.

The next evening, I splashed coriander-infused salsa over terrific crab enchiladas; the meal ended with a brandy-soaked fresh coconut pudding. At both meals, seconds and thirds were proffered, and the complimentary wine flowed from cut-glass carafes. Gallo Hearty Burgundy never tasted so good.

In the morning, we guests exchanged sight-seeing tips and dug into platters of Dan's famous puffy French toast and peppery sausage cakes. The bounteous breakfast *should* have made lunch unnecessary, but on the way to Antietam from Harpers Ferry, I paused for black-bean soup and a curried-lamb salad at the Yellow Brick Bank restaurant—Nancy Reagan once ate here—in beguiling Shepherdstown, on West Virginia Route 230.

Harpers Ferry National Historical Park has a number of restored buildings, including John Brown's refuge during his daring raid on the national armory in 1859. Climb to the top of the hill that dominates the town and view the handsome—and more evocative—Morrell and Brackett Houses, and take in the scene from Jefferson Rock, a glorious promontory looking over the confluence of the Shenandoah and Potomac Rivers. To float past Harpers Ferry, call River & Trail Outfitters, rafting specialists, in Knoxville, Maryland (301-695-5177).

At Antietam, the Visitors Center presents a docudrama of the battle that claimed 23,000 casualties in September 1862, and provides maps for the self-guided eight-and-a-half-mile auto tour of the site. But don't miss the half-hour tour of the main battlefield, guided by park rangers (some of them passionately enthusiastic Civil War scholars); they'll bring to life the clashes in the cornfield and the enfilading fire at the sunken road—the flow and the horror of this terrible battle.

As an antidote to the battlefield blues, visit the Lilypons Water Gardens, five miles from the inn, where, from May to July, water lilies will dazzle you from more than 100 man-made, earth-bottom ponds.

Rates: Year-round, rooms are $135 per night, double occupancy, Friday through Sunday and holidays; $105 per night Monday through Thursday. Breakfast and dinner are included. Add 5 percent tax and a 15 percent service charge to the food portion of your bill ($30 per day per person). M.C., V.

Directions: The Inn at Buckeystown, Maryland 21717 (301-874-5755), is about 250 miles from New York City. Take I-295 South to I-695 West (the Baltimore beltway). Take the Frederick, Maryland, exit and proceed to I-70 West; drive 45 miles to the exit called Buckeystown, Highway 85 South. Turn right off I-70 and loop right to the first traffic light. Turn right again on Highway 85 South. The inn is five miles farther along Highway 85, on your left. **—J.C.**

New Castle

DELAWARE

YOU'LL FIND NO docents in mobcaps on the marble stoops of Colonial New Castle. This nearly 350-year-old village is a treasury of eighteenth- and nineteenth-century dwellings, but there's no forced quaintness here. The houses bordering the green supposedly laid out by Peter Stuyvesant in 1655 are owner-restored and -occupied, a fact that adds greatly to the peaceful town's allure. Children cavort where cannons once fired in grassy Battery Park, and fish the Delaware River near the spot where William Penn first landed in 1682.

Tourists stroll (and stumble) over brick sidewalks corrugated by the roots of ancient trees. But—except for the third Saturday of every May, when some 50 vintage buildings open to the public—they're no around in noticeable numbers.

New Castle remains a remarkably unspoiled cul-de-sac just five miles from th foot of the Jersey turnpike. Until the re

New Castle remains a remarkable treasury of historic buildings.

constructed **David Finney Inn** opened in 1985, there was practically nowhere to stay. Now one history-laden block houses 25 guest rooms, including 4 airy rooms and baths in the striking Italianate Federal **Terry House** and 17 up-to-date bedrooms and new baths under the David Finney's mansard roof.

The David Finney Inn is actually a hotel with inn flourishes—a lodging place bound to please those who prize modern conveniences over architectural authenticity and those who simply have heard one creaking floor too many. And, like the town of New Castle, where America's Dutch, British, and post-Revolutionary heritage is palpable, the inn is particularly appropriate for families with school-age children.

Announce yourself on arrival. Diners—in the leafy courtyard, in the Packet Tavern just inside the door, or in the candle-lit restaurant—seem to take precedence over lodgers here. The amiable hostess, ushering me toward the red-and-blue Colonial-style lounge, assumed that I had come to the inn to eat. Rescued from a checked sofa, I was directed up the oak stairs to a pale-cranberry door on the second floor.

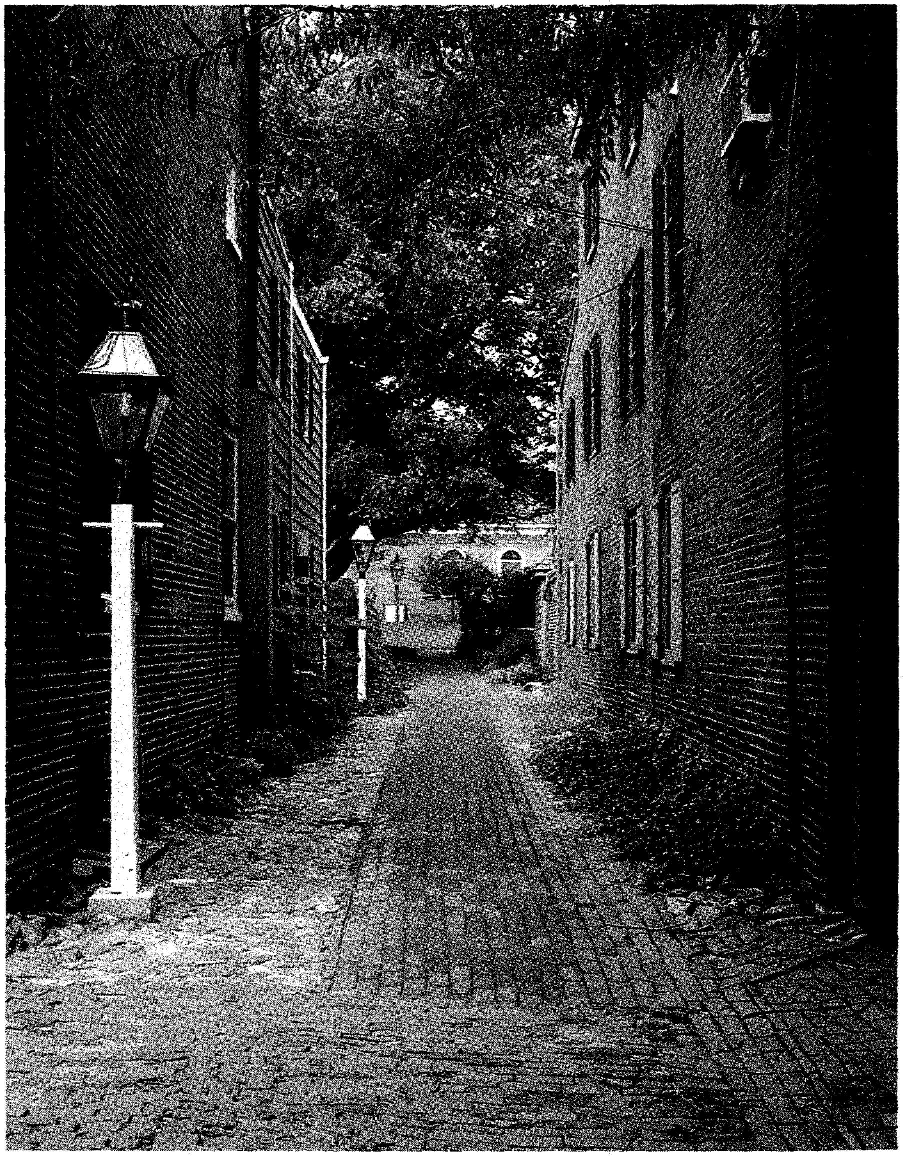
Though the mood of my large, orderly bedroom was period, the accessories were thoroughly modern. The Victorian oak dresser, velvet wing chair, and black slat bed with gilt stenciling were supplemented by a digital clock and a Hamilton-Beach coffee-maker. When evening came, I had a view of white cupolas floodlit against the dark village green. Central air-conditioning kept the cream-colored room cool—too cool—one June night. Sleep finally came as the tavern pianist struck up "Good Night Ladies" at 11 P.M.

Take your orange juice, coffee, and fruit Danish (superior to the undistinguished croissants) from the nautical tavern to a courtyard table edging Battery Park's twelve broad acres. Let the children swing, explore the serpentine paths, and collect seeds from the monkeypod tree. Then start sight-seeing.

Begin with the minuscule pre-1700 Old Dutch House, with its high-pitched roof, and the equally aged Amstel House, both of which are now maintained as museums. You can get the New Castle Heritage Trail leaflet and *A Day in Old New-Castle,* the house-tour guide, at the Court House on the green or at the George Read II House close by—both are fine Georgian structures whose guides conduct informative tours of their buildings.

Doves cooed as I ambled the Strand—which is a block from the river—past shuttered row houses with picket-fenced flower beds trailing down to the Delaware. Peering is best at twilight, when lights illuminate the polished period furnishings behind the lace curtains. But it was on a bright morning that I discovered the patrician Terry House; I met the owner as she was beating her rugs on the stoop.

Want to tour New Castle with a Historical Society guide? Given advance notice, your Terry House hosts will arrange things. Peg and Pete Olivero, avid collectors, described out-of-the-way antiques shops and flea markets as I took bites of a mammoth croissant at the sun-struck dining-room table, set with daylilies and irises. A brass chandelier hung from an



NEW CASTLE, DELAWARE

THIS BYWAY—PRESBYTERIAN ALLEY—IS ONE OF MANY BRICK-LINED STREETS IN THIS UNSPOILED 350-YEAR-OLD VILLAGE.

In Lancaster County: quilts, funnel cakes, the Ephrata Cloister.

ornate rosette; like the exceptional acanthus-leaf moldings, it is a distinguishing feature of this simply furnished, circa-1860 townhouse.

Framed indenture papers lined the walls of the sinuous oval staircase leading to my ivory bedroom. The shingled spire of Immanuel Episcopal Church was visible above towering linden trees. Audible, too: On Sunday morning, the bells pealed as tweedy townsfolk flocked to the service.

The shining pegged-pine floors were bare, save for the blue-and-white rag rug at the foot of my firm double bed with its sprigged coverlet. The striped wing chairs, the stud-nail perfume bottles, the Hummel figurines, and the wicker bath accessories came in varied shades of blue.

Rates are about the same whether you contemplate the Delaware River from Terry House's galleried back porch or from under the gnarled walnut tree at the pretty David Finney Inn, a cozy but anonymous place with traditional amenities. Terry House is for bed-and-breakfast fanciers in search of the personal touch. Choose either, but reserve dinner at the inn.

Informed, courteous service heightens the pleasure of dining in the David Finney's rosy-hued dining room. The rack of lamb I had last June, slathered with Dijon mustard, had more flavor than the boursin-coated rack I was served in November, but the tiny red potato shells stuffed with creamy mashed potatoes were delicious both times. My favorite starter was a rich, woodsy field-mushroom soup garnished with shiitake mushrooms; the best dessert, a grainy mandarin-orange nut cake zapped with orange zest.

New Castle is involving. Spend Saturday there. On Sunday, the manifold riches of the Brandywine Valley await. The Winterthur Museum, magnificent Longwood Gardens, and the celebrated Wyeth paintings at the Brandywine River Museum are all within a 45-minute drive. But don't attempt to cover all three in one day.

Azaleas, rhododendron, and pale-pink mountain laurel splashed the 980-acre grounds of the Winterthur Museum and Gardens (closed Mondays), the du Ponts' former mansion, when we visited early in June. But the real lure was the prospect of taking in the 196 extraordinary period settings with the antique American furnishings collected by Henry Francis du Pont.

During eight months of the year, you must make reservations (at least two weeks in advance) for the Montmorenci and Readbourne tours, which feature a changing selection of the treasure-filled museum rooms ($12.50 per ticket). The $8 general-admission ticket, available without reservation, admits you to the "Two Centuries" tour of fifteen exhibits. I found it educational, although the matron who grumbled "This is just a tease" had a point. Call (302) 654-1548 to reserve your Montmorenci and/or Readbourne tickets.

Longwood Gardens is as formal as Winterthur's gardens are seemingly uncontrived. Henry's cousin Pierre created his luxuriant wonderland five miles north of Winterthur at the junction of Route 1 and Pennsylvania 52. You'll pass glowing copper beeches, Chinese princess trees, multi-trunked English yews, and topiary evergreens before reaching the faceted-glass conservatory. Enclosed are fantasy gardens where orchids bloom all year and vivid hibiscus blossoms reach the size of dinner plates. All this and 350 acres of flowers, vegetable gardens, still ponds, and gushing fountains.

Catapult from the Versailles-like grandeur of Longwood Gardens to the austerity of Revolutionary War America in Chadds Ford—Wyeth country—only five miles from Longwood. Washington fought the Battle of Brandywine near where canvases by N. C. Wyeth, his son Andrew, and *his* son Jamie now hang in the intimate Brandywine River Museum. About one percent of the collection—including three Helgas—is now on exhibit in Russia. A visit to the museum, which holds paintings by Howard Pyle and other members of the "Brandywine School," is a twentieth-century finale to your tour of the historic and quintessentially American Delaware River Valley.

Rates: Year-round, rooms at the David Finney Inn, all with private bath, are $55 to $75 per night, double occupancy. Four two-room suites, each of which sleeps four, cost $90 to $110 per night. Add 6 percent tax. A Continental breakfast is included. A.E., M.C., V.

Year-round, rooms at the Terry House, all with private bath, are $50 to $60 per night, double occupancy. A Continental breakfast is included. No credit cards.

Directions: The David Finney Inn, 216 Delaware Street, New Castle, Delaware 19720 (302-322-6367), and the Terry House, 130 Delaware Street (302-322-2505), are about 135 miles from New York. Drive to the end of the New Jersey Turnpike and continue on I-295 over the Delaware Memorial Bridge. Stay in the right-hand lane in order to turn right on Delaware 9 South, the second—almost immediate—exit after the bridge. Follow Delaware 9 South four miles to the New Castle traffic light. Turn left on Delaware Street and continue four blocks to the David Finney. The Terry House is eight doors east of the inn. —J.C.

Ephrata

PENNSYLVANIA

BLACK-BONNETED Amish women in boxy horse-drawn carriages clop to market past gauzy-capped Mennonite girls selling strawberries. Silos sprout from the rich loam of 40-acre farmlets. Lancaster County teems with produce and things to do. Bring your curiosity and a car with a great big trunk.

Dorothy Graybill, the soft-spoken keeper of Ephrata's **Smithton Inn,** can steer you clear of ersatz tourist attractions to the real thing. Dorothy is a descendant of "plain" folk, and her sensibilities animate Smithton, which she runs in partnership with Allan Smith, a jack-of-all-crafts and connoisseur of the region. About May 1, Dorothy will begin serving hearty local fare for supper in the tawny stone inn; meanwhile, she can arrange dinners for her guests at the Myer farmhouse, some eight miles away.

As we arrived at the farmhouse for dinner one fall evening, four young faces, silhouetted in kerosene lamplight, peered through the curtains. When full-bearded Jack Myer, in work shirt and suspenders, and his wife, Virginia, in cap and long dress, greeted us, I felt awkward—a voyeur among the exotic, albeit plain, people.

After grace was said around the lace-covered table, my shyness evaporated. The Myers, who are members of the conservative River Brethren, freely discussed their religion over steaming bowls of Jack's rich oxtail soup, creamy mashed potatoes, home-canned pork, and gravy. Mint tea and nut-coated pumpkin cookies followed a fresh-fruit compote with whipped cream and a featherweight pumpkin roll. In affecting harmony, the six Myers sang Brethren hymns that resounded in our minds long after we drove off into the starry November night.

Smithton is a font of information—and a joy to the senses as well. A splendid front bedroom, with its glamorous four-poster curtained in calico-lined velvet, delighted me. So did the his-and-hers flannel nightshirts provided by the inn and the polished bedside steps that guests are to use to clamber up onto the high, quilted coverlet. Flickering hurricane lamps—on the sills in the adjoining blue bathroom too—made up for the empty fireplace. My bedroom curtains helped mute the traffic noises (the inn is on a busy corner), which are obscured by air conditioners in the summer. Still, noise can be a problem. Stair carpets weren't used in 1763, and the inn doesn't have them now.

We clattered down early for 8 A.M. breakfast. Festive quilts, intricate carvings, and hand-wrought iron candlesticks (all for sale) brightened the dining room, where we were served cantaloupe and crisp waffles sprayed with whipped cream. We took coffee in the white-plastered common room, a harmonious mix of old and new: A much-used spinning wheel stood beside a fireplace with glass doors; deep sills beneath velvet-swagged six-over-six windows displayed colorful bric-a-brac. Reference books and magazines surrounded the plush sofa, but you may prefer the crimson-walled library for reading. *If* you have time.

A visit to the idyllic Ephrata Cloister, a restored eighteenth-century commune for German Anabaptists two blocks from the inn, is a must. The Sabbath is observed hereabouts, and some shops are closed; so plan your sight-seeing, shopping, and visits to folk artists accordingly. Friday, 10 A.M. to 10 P.M., is the Green Dragon Farmers Market day. Funnel cakes, foot-long hot dogs, and shovel-size pretzels sustained us as we plowed through this indigenous farmer's market awash with beeswax candles, sequined disco dresses, punch-and-cut lampshades, army fatigues, and Brown Swiss cows.

On Sundays, when all the dealers man their booths, the antiques-and-collectibles scene at the colossal Adamstown complex is equally overwhelming. The buys were better, I thought, at Renninger's outdoor flea market (7:30 A.M. to 5 P.M.) than at the outdoor stalls at the Black Angus (8 A.M. to 5 P.M.). Indoors, where the permanent shops are open all day, the reverse was true.

Urban sprawl threatens bucolic Lancaster County. Avoid the neon blight by exploring the back roads. Get your county map and directions at Smithton and then wind over hillocky terrain to Foltz Pottery, the renowned makers of Pennsylvania redware.

Look for crafts and local foodstuffs on scenic Route 772 between Leola and Intercourse, where there are hand-lettered farmhouse signs: QUILTS INSIDE and SHOOFLY PIE. For unsullied charm, visit the Moravian town of Lititz, where the porches of the unassuming brick houses sit flush with the sidewalk and discriminating shops overflow with unusually enticing country wares.

Haydn Zug's, in East Petersburg, sounds German, looks Colonial, and offers food that—aside from the sweetish bacon dressing that wilted my spinach salad—tastes French. An intricate smoked-salmon "rose," a piece of dense chocolate-rum cake, and a Seyval Blanc from Nissley Vineyards were the high points of one meal.

If a 40-minute drive doesn't faze you, try the stone Accomac Inn at an old ferry landing for lunch or dinner. Both the fresh flounder with curried tomato sauce and the tortellini-tomato pasta-and-artichoke-heart composition were first-rate, and the

SMITHTON INN

THE INN'S SOFT-SPOKEN KEEPER, A DESCENDANT OF "PLAIN" FOLK, WILL STEER GUESTS CLEAR OF WHAT'S FAKE.

Millerton, not far from New York, is surrounded by fertile pastures.

broad Susquehanna rolled slowly by.

Rates: Year-round, rooms, all with private bath, are $85 to $105 per night, double occupancy, Friday through Saturday and on holidays; Sunday through Thursday, they are $55 to $75 per night. The suite is $200 per night on weekends and holidays, $150 per night Monday through Thursday. Add 6 percent tax. A full breakfast is included. Dinners are $20 per person. A.E., M.C., V.

Directions: The Smithton Inn, 900 West Main Street, Ephrata, Pennsylvania 17522 (717-733-6094), is about 160 miles from New York. Take the New Jersey Turnpike to the Pennsylvania Turnpike (I-76). Get off at Exit 6 and follow I-76/I-276 to Exit 21. Take Route 222 South five miles to the Ephrata Exit, Route 322. Turn west onto Route 322 (Ephrata's main street) and continue exactly 2.5 miles to the inn; en route you will pass the Ephrata Cloister on your left and climb a hill to the traffic light at Main and Academy Streets. Turn left onto Academy Street, then immediately turn right and drive into the inn's parking lot. —J.C.

Millerton

NEW YORK

For two centuries, holsteins and hip-roofed barns have dotted the fertile Dutchess County pasturelands surrounding Millerton, an agricultural market town an easy drive from Manhattan. But there are harbingers of change: banana splits at the train depot (now an ice-cream parlor), collectibles shops between the emporiums climbing Main Street, and there, at the top of the hill, in a row of matronly Victorians, a graceful *faux*-shingled inn.

Simmons' Way Village Inn, a white structure that owes more to an elaborate 1892 revamping than to its humble 1854 origins, is a recent creation—the grandest of five renovations in Millerton by the meticulous Sadlons: Robert, a former graphic designer, and Carol, a former fashion designer.

We crossed the wide veranda and pushed through the stained-glass oak-paneled doors into pale-ivory formality. November light washed the twin sofas in the parlor on our left, but the embers glowing in the grate on the right lured us into the inviting narrow room for tea. Ceremoniously, Carol poured Keemun from an antique silver pot into our cups as we sat snug in the wicker Lloyd Loom chairs. We had arrived.

The atmosphere at Simmons' Way is pleasantly reserved, as are the Sadlons; the comely inn itself radiates discriminating good taste. Armoires, buffets (cleverly converted to vanities), and plumbing fixtures with a thirties look were made in Europe to furnish the ten impeccable bedrooms; Carol draped some elegant beds from Britain with fine fabrics and covered the walls with coordinated paper.

We requested noise-free quarters and were rewarded with a third-floor room separated from the more lavish bedrooms below by a door and carpeted stairs. The sage-green carpet and dust ruffles set off the lustrous pine armoire and desk perfectly. There were delicate white iron beds with brass finials, a wall lamp for reading the magazines cached in a grapevine basket, and, in the brightly lit bath, a mirrored shower door. Enveloped in silence and snowy blankets, we dozed off.

Simmons' Way will soothe and regenerate you. Bring books and a friend. Everything else is at hand (or will be when the restaurant—a rarity for so small an inn—reopens in early June). There are even worthy revivals in the frame movie house across the street, with its wooden clock tower. Sunday sportsmen fix on the color TV that's hidden, along with board games, inside the commodious parlor armoire. The indolent swing their feet up on the porch rail and watch the slope of green grass grow.

May the new chef be a match for the innovative chef who reigned so ably when we visited last fall. Then, as Windham Hill tapes played in the high-ceilinged dining room, able waitresses served light, sophisticated meals. All guests a the inn get compl

SMITHTON INN

FESTIVE QUILTS AND INTRICATE CARVINGS BRIGHTEN THE INN'S AIRY DINING ROOM.

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It's red sunsets, white sand beaches and blue, blue water in the American paradise—the United States Virgin Islands. With an average mean temperature all summer of 82°F. Cool trade winds, too. A duty-free shopping quota twice that of other Caribbean islands or Europe. And beautiful summer rates. See your travel agent.

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mentary fresh fruit, croissants or muffins, and cold cereal for breakfast.

We had looked forward to the highly touted cuisine at L'Hostellerie Bressane, 30 minutes north in Hillsdale, but it was something of a letdown. The sweetbreads coated with a contrived whiskey sauce and the too chewy gigot were hardly worthy of the Villeroy & Boch, although the thick, biting watercress soup and the bananas flambéed in Myers rum did live up to the fancy plates.

Roam a bit. Lake Taghkanic State Park, just off the Taconic parkway, boasts a pleasant public beach as well as picnic tables in pretty, isolated spots. On your journey, stop for some Coach Farm goat cheese at Peck's Market in Pine Plains, and pick up a few bottles of Eaton Vineyards' remarkable Seyval Blanc at the Ancram Grog Shop, on Route 7.

Other shopping finds in the Taconic hills include jewel-toned goblets at the Gilmore Glassworks—on Route 82, three miles south of Pine Plains—and Paul Chaleff's wood-fired, glazed pottery in the barn next door. Clinton Vineyards on Schultzville Road northwest of the village of Clinton Corners offers a tasting of its wine, including a crisp Seyval Blanc; it also sells sparkling and non-sparkling wines.

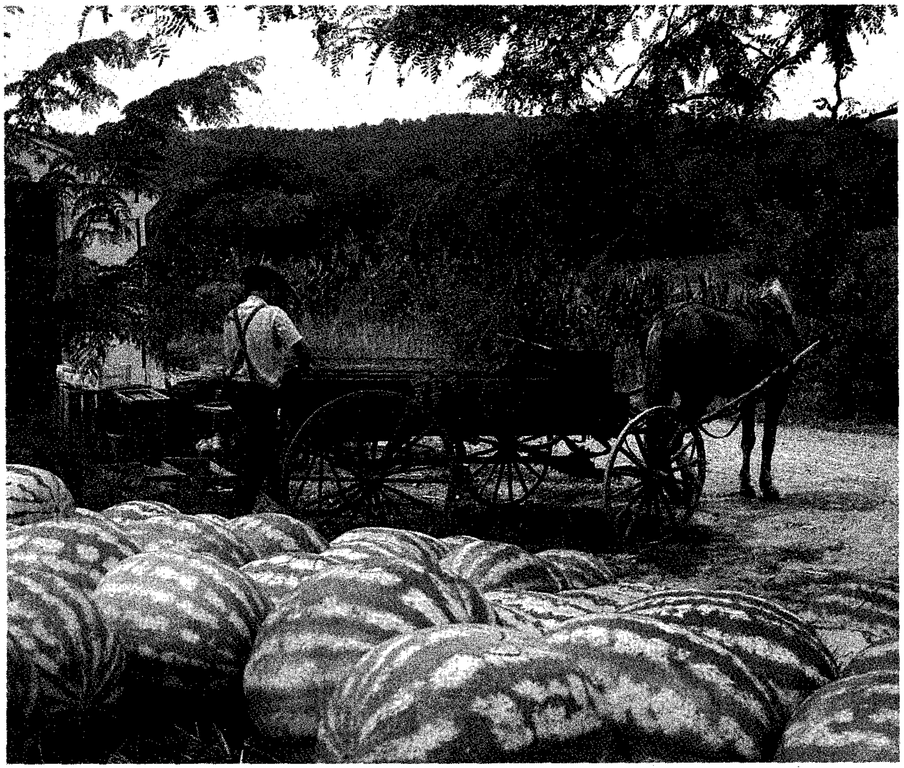
Innisfree Garden, a 250-acre estate on Tyrell Road in south Millbrook, is open from May through October; it comprises several informal gardens structured around Lake Tyrell. There are tables above the lake for picnicking, and trails for hiking. The impressive 1,964-acre Cary Arboretum (on Route 44A), which is open all year, has hiking trails and sells nicely priced gifts and singular plants.

The Millbrook Diner, on Millbrook's brief main drag, is just the spot for a down-home breakfast before you plunder the town's four antiques-crammed centers. We lunched on spicy black-bean soup and a tasty salad of rare duck and wine-soaked pear slices at A Movable Feast, which also sells first-class picnic fixings.

Rejoice. Expansion plans for Simmons' Way are stalled. Construction won't shatter your peace *this* spring. But even when half a dozen bedrooms and a small convention area are added, the Sadlons insist that Simmons' Way will always remain "a quiet village inn."

Rates: Year-round, rooms, all with private bath, are $85 to $120 per night, double occupancy. Add 5.25 percent tax. A Continental breakfast is included. A.E., M.C., V., checks.

Directions: Simmons' Way Village Inn, Main Street, Millerton, New York 12546 (518-789-6235), is 98 miles from New York. Take the Saw Mill River or the Hutchinson Parkway to I-684 North. When I-684 ends—at Brewster—follow Route 22 North past Amenia and the junction of Routes 44 and 22. At Millerton, turn right at the traffic light on Route 44 and continue two tenths of a mile up the hill to Simmons' Way; it is on your left. **—J.C.**



EPHRATA, PENNSYLVANIA

WHEN YOU VISIT THE SMITHTON INN, YOU'LL WANT A CAR WITH A BIG TRUNK: LANCASTER COUNTY TEEMS WITH PRODUCE.

Around Kent, you'll see fields of cornstalks, farm wagons, and silos.

Kent

CONNECTICUT

MY MOTHER refers to our house in rural Pennsylvania as "the farm." It's not a farm. Around New York City, major milk vendors like to hang names like Honeydale Farms on their factories, but those aren't farms, either. The Devaux family of Kent, Connecticut, calls its bed-and-breakfast place **Constitution Oak Farm,** but unlike mos lodgings that trade on country ambience this one really *is* a farm.

When you roll over to look out th window in the early light, you'll see—through the adjacent pines and oak—fields of cornstalks, scattered farm wagons, a pair of silos. And you'll hear th nasal lowing of cattle, probably eager f breakfast. "They're beef cattle now," Debbie Devaux told me. "My father raising them for other farmers. This use to be a dairy farm, and after my fathe retired from that, he just couldn

Bumps and Bulges? Rediscover Shapely Contours.

Pinch the back of your thigh, your buttocks or the calf of your leg. Don't despair if skin takes on a spongy, orange-peel appearance. This concern, politely referred to as "cellulite," is shared by 90% of women today. Lack of exercise, poor circulation, water retention, imbalanced nutrition and more are the reasons why!

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Take action to address those stubborn body bulges with Clarins slimming treatments. You will soon rediscover a beautiful silhouette. Formulated with natural plant extracts, they effectively work to reduce water retention and accelerate slimming. For best results, Clarins recommends their use in conjuction with a balanced diet and regular exercise program.

Clarins Contouring Body Cream effectively helps to speed slimming results.

Massage those problem areas with this light, non-greasy treatment which helps combat skin's spongy "cellulite" appearance. The key ingredients (including ivy, tea and meadowsweet) work in synergy to tighten, strengthen and firm the epidermis. Ideal for morning application.

Clarins "Anti-Eau" Body Treatment Oil works to reduce water retention.

Formulated with 100% natural plant extracts selected for their "anti-water," firming and strengthening actions. Broom, geranium and marjoram are among the ingredients which help to eliminate skin's puffy appearance. The result: skin both looks softer and feels smoother. Ideal for use in the evening.

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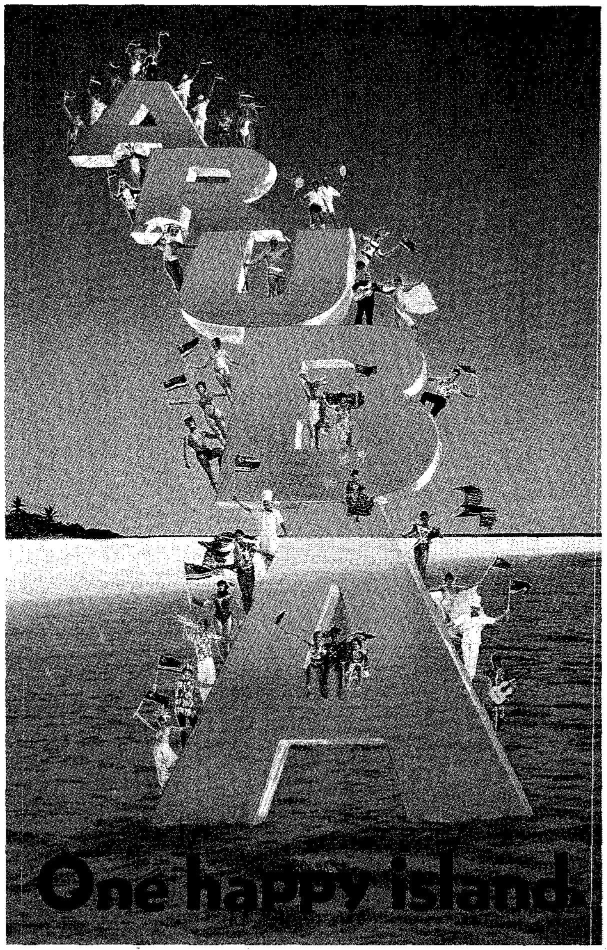

In the Caribbean, Aruba spells One Happy Island. Bask on seven miles of beautiful white beaches or browse in duty-free shops stocked with luxury goods from around the world. See the sights—delightful villages reflecting Aruba's Dutch heritage, geological sites and a colonial fort. Aruba's clear blue waters beckon windsurfers, water-skiers and sailors. After sunset, Aruba still shines, with exotic restaurants and lively discos, nightclubs and casinos.

Call your travel agent. For a free 24-page color booklet call 1-800-TO-ARUBA. (In New York State call (212) 246-3030.)

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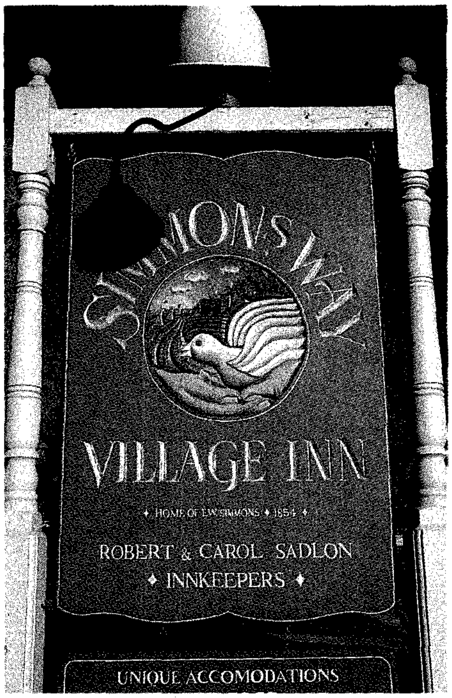
give up farming." Hence the cattle.

The black-shuttered white clapboard 1790s farmhouse stands in the middle of some 200 acres of fertile fields and woods just over a ridge from Lake Waramaug. It waits at the end of a long, treelined driveway (two of the trees are hooked up for a hammock) that's flanked by spring flowers. Devaux's family has been farming here for 75 years and has owned the place since around World War I. The farm is named for the landmark oak tree at the foot of the driveway: That tree grew from a seedling that came from the famous "Charter Oak," in which the Hartford colonists once hid the Connecticut state charter—a true item of living history.

"Unspoiled" is a term that's misapplied even more often than "farm" is, but it seems accurate here. What we hope for when we call an inn unspoiled is a lodging place that's authentically handsome and not glitzily overrestored, one that' unpretentious and run by capable, pleasant people whose prices do not reflec delusions of grandeur and midtow greed. But the term is accurate here o all counts, and the price is just $4 (with a shared bath) or $50 (with a privat bath) a night. For these prices, one o



SIMMONS' WAY
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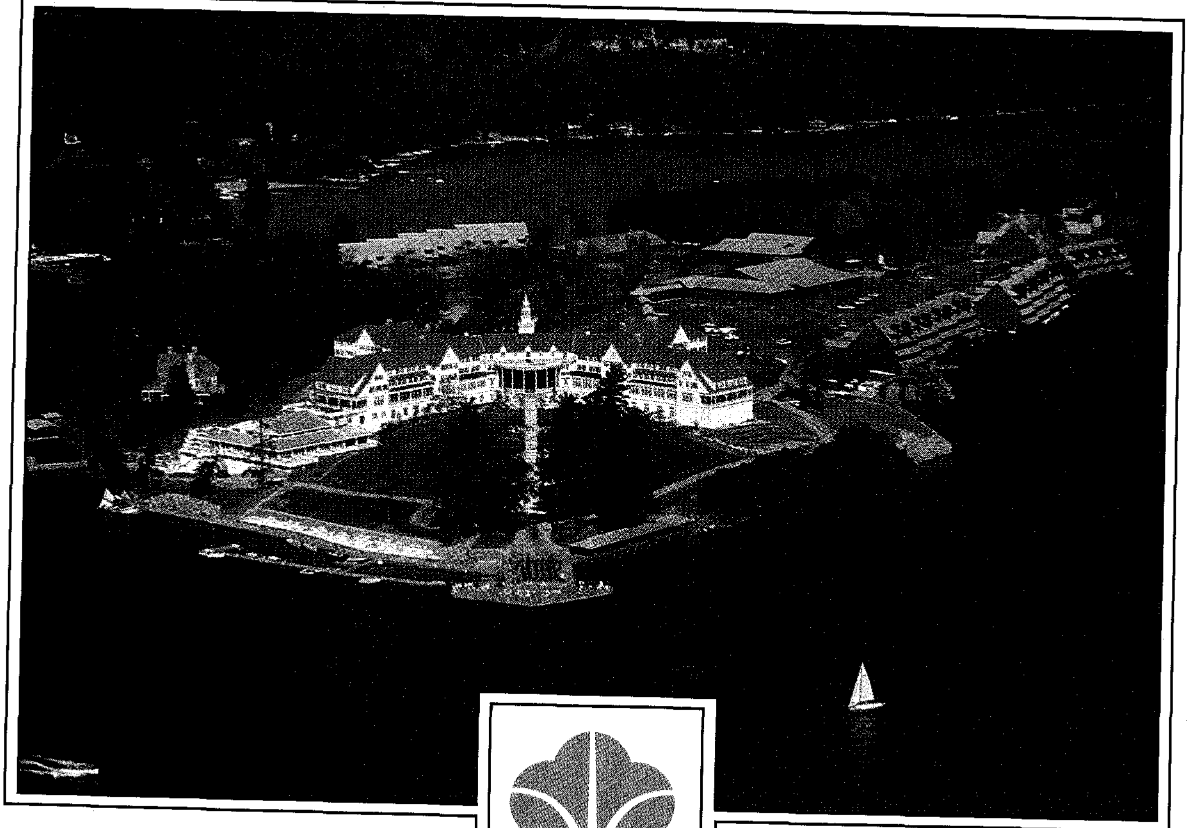

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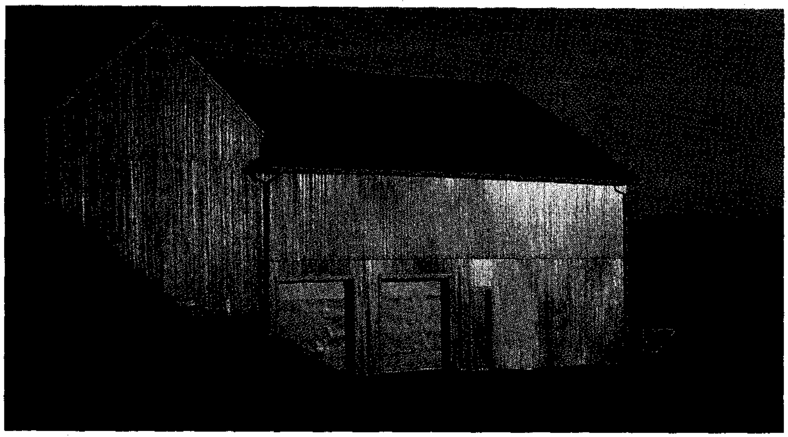

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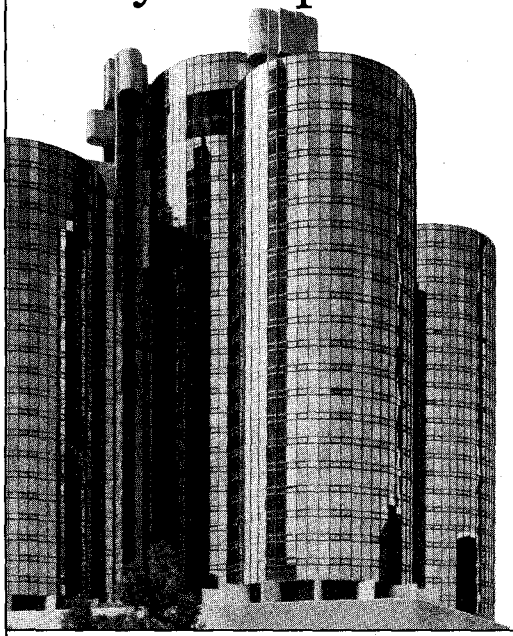

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HOTELS & RESORTS

four handsome double rooms is provided, and guests have the run of the oldest section of Devaux's farmhouse. That includes a living room, a shop room stocked with local craft items, and a dining room—with breakfast, of course.

There are additional nice touches that reflect the unspoiled decency of the place and the proprietors: We arrived later than expected and more than usually frazzled by the Friday work wrap-up. And it was a dark, drizzly, unseasonably chilly night. So a bottle of fine sherry on the sideboard with silver goblets was a welcome discovery. Once the sherry had bucked us up, we felt fit to explore our quarters.

The entire front of the house—the original section—is in B&B service (the Devauxs live in a separate, more modern addition). The original wide-plank floors—some pine, some hardwood—have been carefully refinished. In the living room, the furnishings are a comfortable blend of antique and contemporary, with couches and chairs placed around a large table bearing current copies of architecture, antiques, and design magazines.

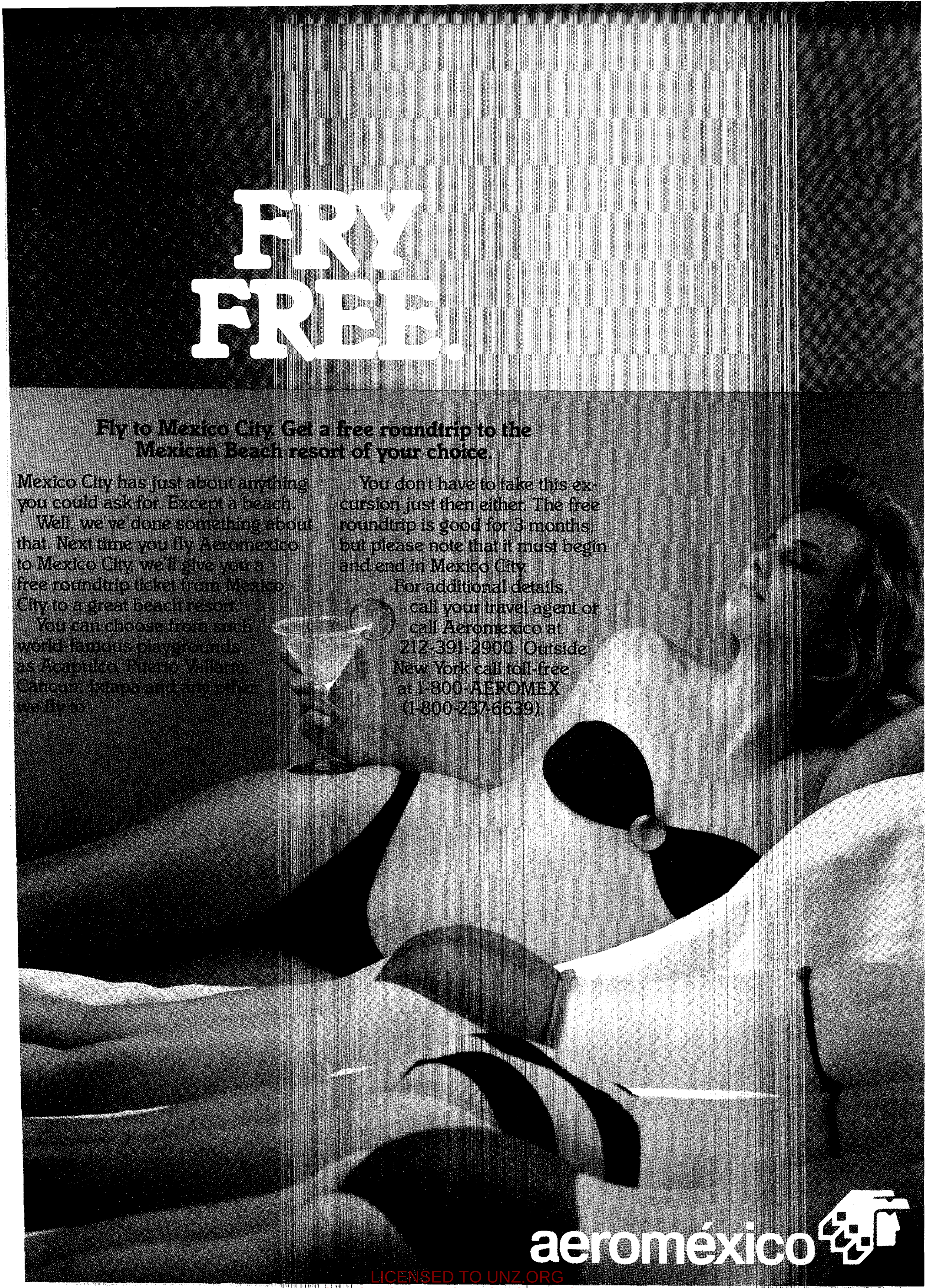
There are plants and pictures, including a fact-laden diagrammatic rendering of the landmark Hoosac tunnel, and an encyclopedic shell collection. The bedroom that opens off the living room and the one off the adjacent dining room boast fireplaces, monumental beds, and rococo revival sofas. Up the wood-plank stairs are two more bedrooms that share a bath and a pleasantly snug, woody, up-under-the-eaves atmosphere. Again, it's varnished floors, papered walls, white trim.

It's not perfect in a period-room, house-museum style: The antiques are eclectic and some fabrics and papers are pretty exuberant, but overall it's homey, even cozy. The beds are luxuriantly comfortable and the stillness pervasive—an in such a grandma's-farmhouse kind o setting, it feels decadent to quibble ove eclecticism.

We slept in, and once down for breakfast, lingered long over the excellent coffee, fruit Danish, croissants, and assorte fruits and juices. It's all on a help-you self basis, with a full cupboard, refrigerator, and table.

Afterward, we marched our young so Patrick (Mrs. Devaux welcomes childre here), out to the neat red sheds and bar for his first close encounter with steer They gathered at the fence, perhaps mo curious than he.

Out front, there is a big yard, an



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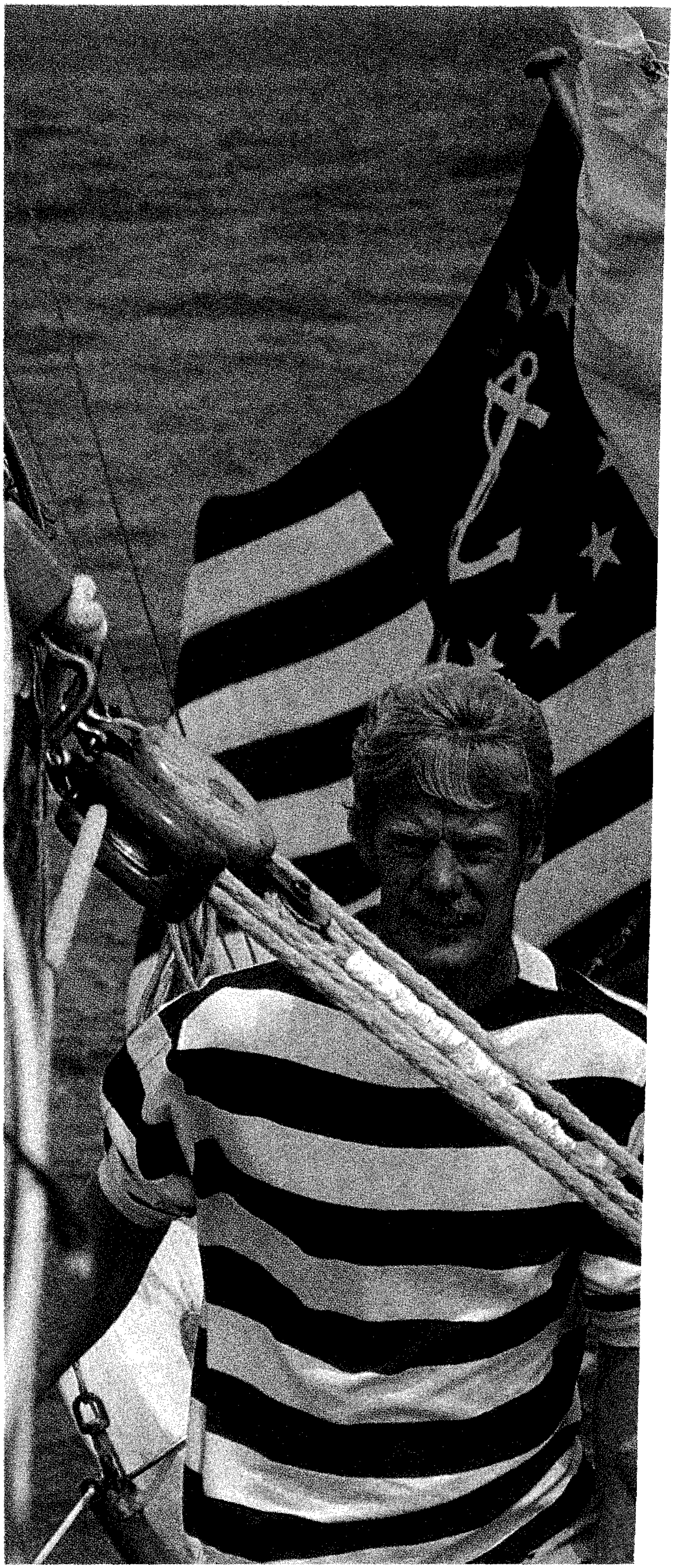

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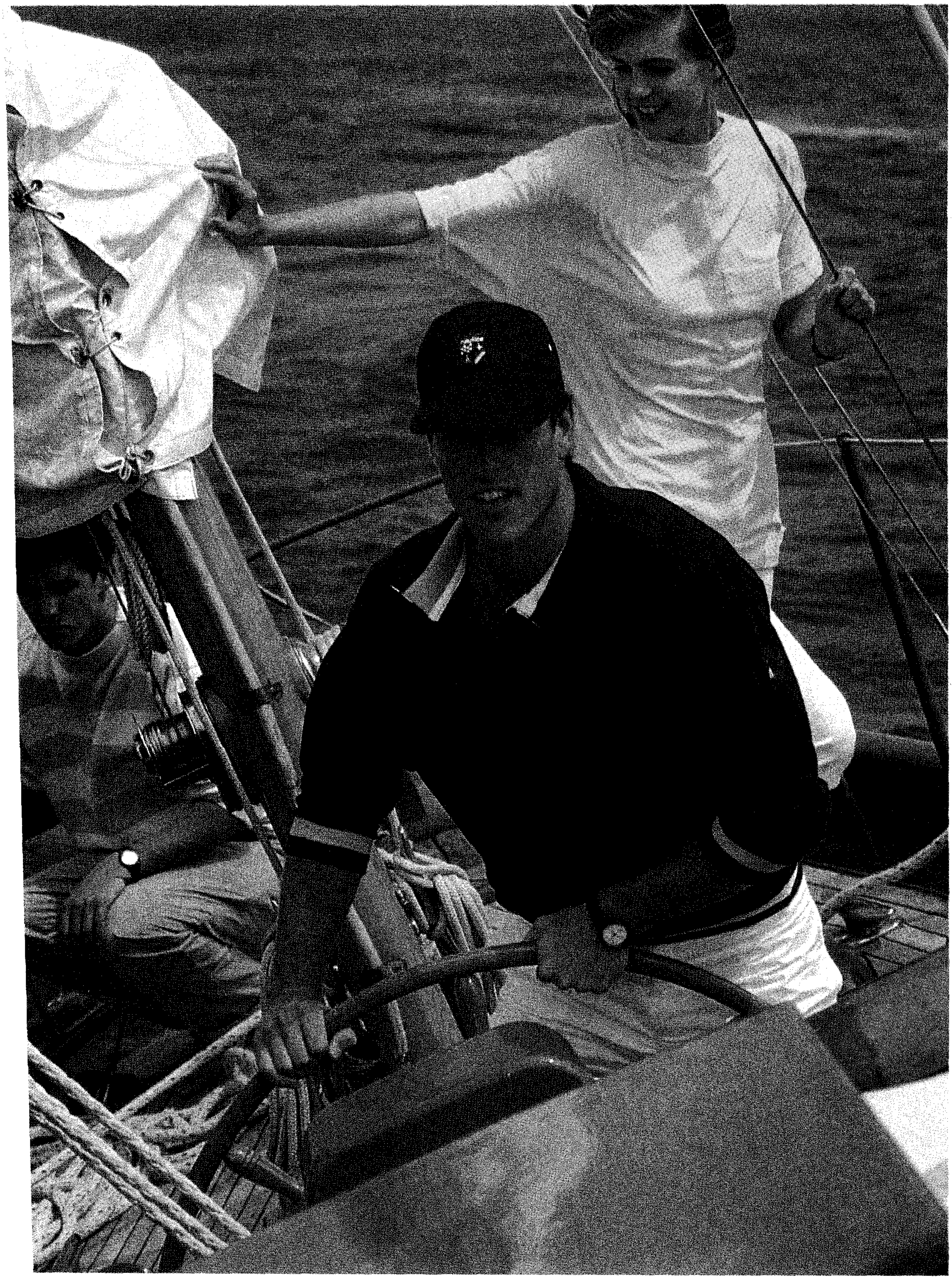

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NOTHING ATTRACTS LIKE THE IM

CORIANDER SEEDS FROM MOROCCO ANGELICA ROOT FROM SAXONY JUNIPER BERRIES FROM ITALY CASSIA BARK FROM INDOC

Beardsley Road is a good one for a walk (as are some of the farm fields, once mud season is past). And it's only a short drive down to Lake Waramaug, which is mostly lined with the kind of relaxed seasonal dwellings that get known as summer places.

There's also a neat state park nearby, with inviting picnic tables and benches placed along Lake Waramaug's shore (this is a lake you can swim in) and among the trees and boulders.

Rates: Year-round, rooms are $40 or $50 per night, double occupancy. Add 7.5 percent tax. Breakfast is included. Checks; no credit cards.

Directions: Constitution Oak Farm, Beardsley Road, Kent, Connecticut 06757 (203-354-6495), is just over 100 miles from midtown; though it's close by, note that traffic can be very sluggish northbound on Interstate 95 on a Friday evening. Go north on I-95 to Route 7 to Danbury, or north on the Hutchinson River Parkway to I-684, then east on I-84 to Danbury. Continue north on Route 7 to New Milford, then take Route 202 East to New Preston. Go left on Route 45, then bear left onto Lake Road (if the lake isn't on your right, you've made a wrong turn). Follow Lake Road for about three and a half miles, then turn left on Golf Course Road and drive straight through the golf course. Then turn right on Beardsley Road; the farm, with sign, will be about a half-mile along on the left. **—M.W.R.**

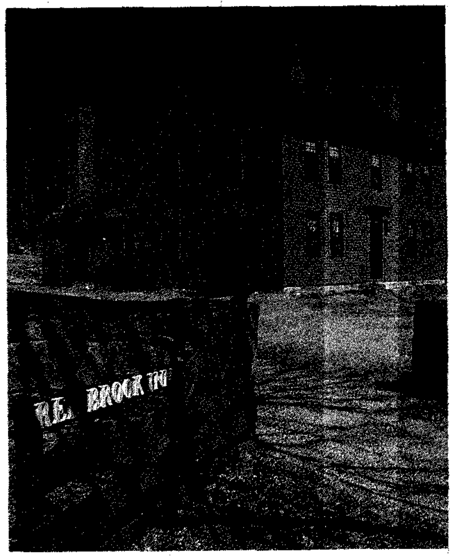
Mystic

CONNECTICUT

MIXED FEELINGS about Mystic: For a weekend-getaway place, it's an easy drive (or train ride or even flight), it's on the water, it's genuinely historic, it's great for the children, and parts of it are beautiful.

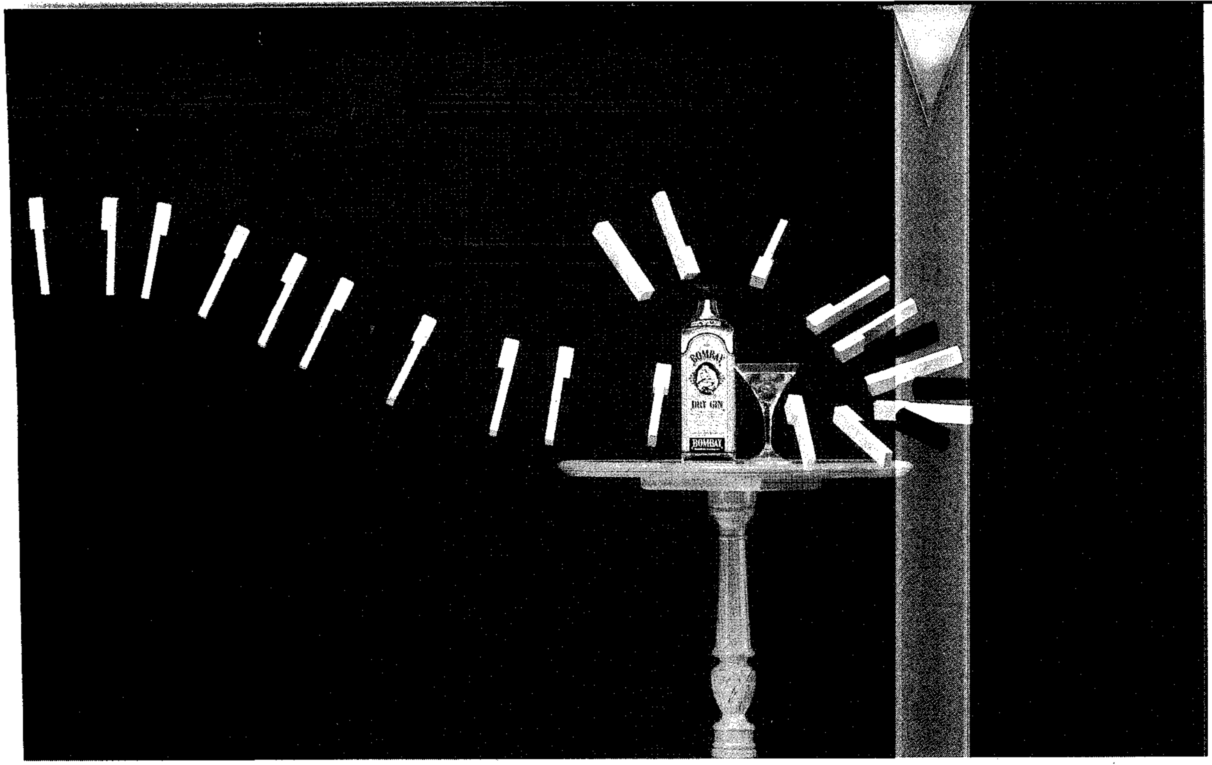
But it is altogether too self-consciously cute and quaint and commercialized—there really is a liquor store there named Ye Olde Spirit Shoppe, and those extra letters should serve as a warning. Like Newport, Mystic is too popular for its own good; who needs downtown traffic jams on a weekend?

Our excuse for avoiding Mystic has always been the lack of appropriate lodgings located outside the thick of things (our friends in Mystic have a terrific big Victorian house, but we're not divulging their address); the Ramada Inn at Exit 90 is serviceable, but predictably deficient in charm.



THE RED BROOK INN

ALMOST UNCHANGED, IT HAS STOOD FOR 200 YEARS.



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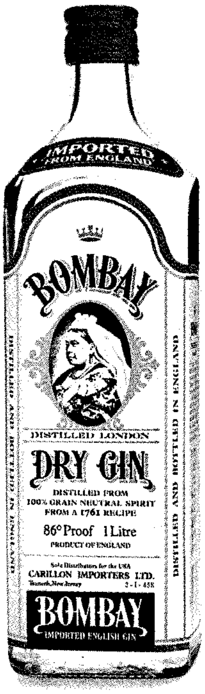
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Still, we do like the windjammers and the craftsmen at the Mystic Seaport Museum, and Patrick adores the brilliant fish at the aquarium, so we were mostly relieved to discover **The Red Brook Inn** in the nearby village of Old Mystic (the absence of an extra *e* is probably significant). It's located about two miles north of all the hubbub, and that's just far enough to place it, as we say, in another world.

It is a world created—or maintained—largely by the efforts of innkeepers Ruth Keyes and Verne Sasek. Ruth collected the antique furnishings, and they moved the mid-eighteenth-century Haley Tavern to its present hilltop site, where restoration continues. The Red Brook Inn consists of two buildings—the tavern and the 1770s Crary Homestead—on seven acres of wooded hillside.

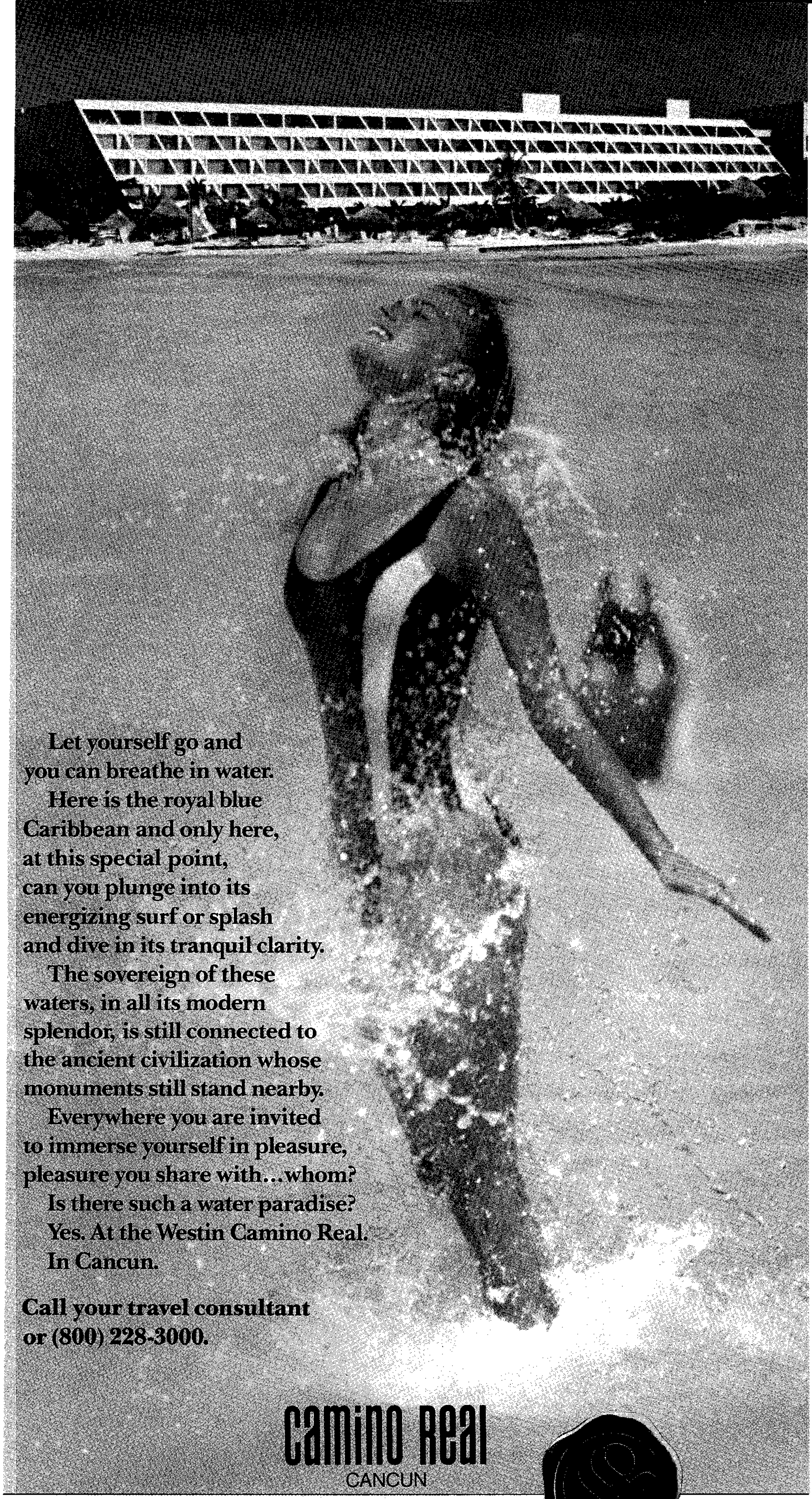
In the latter building, we drew an upstairs room, and found it easy to believe, as the innkeepers say, that this house has stood essentially unchanged in the 200 years since it was built by a sea captain from the original town of Mystic. The latches are eighteenth-century hand-forged iron, the wooden stairs narrow, and the hand-cut granite in the plain fireplace matches that of the wall outside.

Our room—one of three in the Crary house—had a pair of pineapple-topped our-poster beds (reproductions), a painted mantel, a painted chest, and a clever Windsor "mammy bench"—basically a settee on rockers with a removable guardrail that made it a cradle. Young children "who appreciate antiques" are welcome. (Neither smoking nor pets are welcome.)

By day, the pale flowered wallpaper, white curtains, white spreads, and three windows make this a bright room. And by night, the firelight and gleaming floor give it a look of domestic tranquillity. They've managed to strike a nice balance between authentic, handsome furnish-

THE RED BROOK INN

BREAKFAST ISN'T JUST A MATTER OF COFFEE AND MUFFINS.



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ings and comfort for their guests. The rooms look right, and don't suggest that tiptoes and whispers are called for.

The house was restored about fifteen years ago, and the only modern touches in evidence are electricity, the central heating (surely an improvement over the center-chimney fireplaces), and the generous private bathrooms. Some attention has been given to modern insulation as well, which alleviates the noise problem that bedevils so many old inns.

The other building was and still is an inn. As usual for a tavern, it stood very close to the road, a useful situation in the eighteenth century (there's even a kind of dispatch window to facilitate passing out drafts directly to those on horseback) but a liability when it came time to widen the road.

Keyes and Sasek bought the tavern and had it disassembled board by board, then moved and reassembled on their land. There was an unrestored downstairs room where the posts and beams still bore the chalked code numbers for reassembly.

Fittingly, the tavern building has the main kitchen; breakfast for all guests is served family-style in the "keeping room," with its massive cooking fireplace. There was a huge blaze on the weekend we stayed there, and its warmth was welcome at breakfast. That added to the air of celebration that surrounded this meal. Generous courses were served, starting with a fruit cup of strawberries, bananas, apples, and kiwis—topped with fresh whipped cream, no less. Juices, coffee, and teas were offered, and offered again. Next came platters of assorted pancakes, including sourdough and apple, followed by link sausages.

The menu varies, but breakfast here is never a matter of just coffee and muffins. Afterward, to round off a meal that's already something of a show, innkeeper Sasek leads his dog, Stoney, through a quick routine of tricks.

Both buildings have public rooms comfortable for talking or reading or playing games. Sometime soon, possibly this summer, the upper-building tap room—which innkeeper Keyes said was even older than the rest of the building—will be open.

We looked in on its walls, paneled in pine planking 12 to 23 inches wide. Plane marks are clearly visible on the beams. When these rooms are complet ed, the Red Brook Inn will be offering ac commodations more authentically at tractive than some of the major "attrac tions" of the Mystic area.

If you don't mind the crowds, the ol sailing ships at the seaport are grand, an

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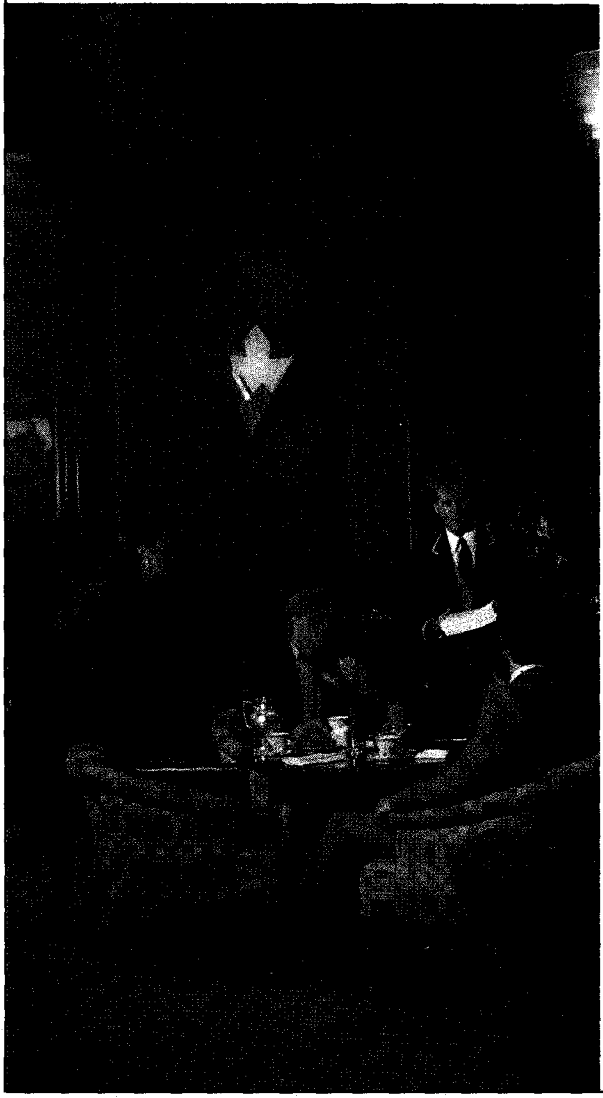

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at the Mystic Marinelife Aquarium, the seals are wonderfully noisy. The bookstore is unusually well stocked and delightfully quiet—there are even places to read. If you can stand crowds, the seaport is host to an annual show of classic boats, usually in late July. And the region has its attractions as well: The Thames River home of the U.S. Coast Guard Academy is here, as are the General Dynamics Electric Boat Division, where nuclear submarines are built (yes, you can see them from various places, but not from up close), and the Nautilus Memorial Submarine Force Library & Museum. In the other direction, the compact port of Stonington (which many people consider the best-looking town on the Connecticut shoreline) and the grand summer houses of Watch Hill, Rhode Island, are nearby.

But after a day of exploring and looking at the outsides of things and places, it's rewarding to return to the Red Brook Inn and just stay in your room.

Rates: Year-round, rooms, all with private bath, are $65 to $105 per night. Add 7.5 percent tax. Breakfast and beverages are included. M.C., V., checks (allow two weeks in advance of the reservation for checks to clear).

Directions: The Red Brook Inn, P.O. Box 237, Route 184, Old Mystic, Connecticut 06372 (203-572-0349), is about 120 miles from New York. Take Interstate 95 North to Exit 89, take a left over the interstate, and then proceed north one and a half miles on Allyn Street to Route 184. Turn right and follow 184 to the first intersection. The inn is on your left. **—M.W.R.**

Williamstown

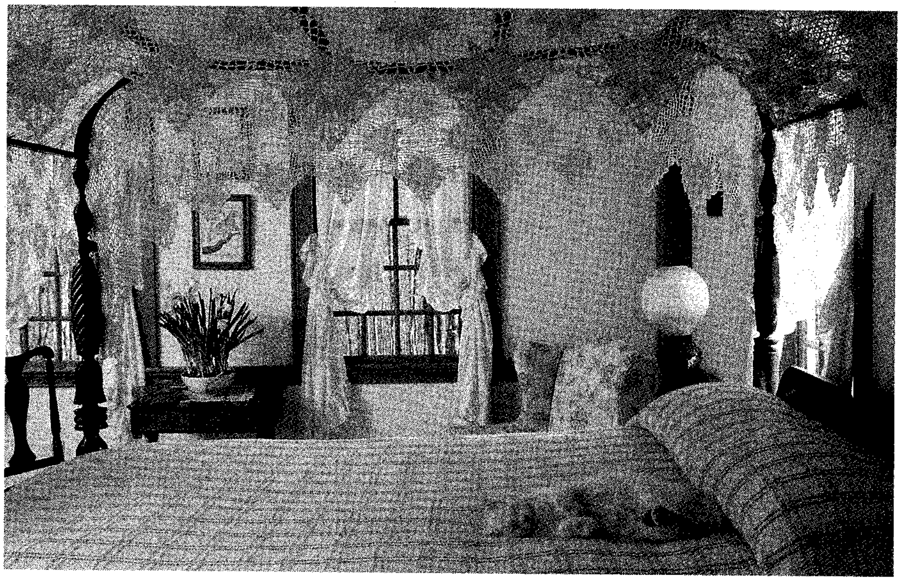
MASSACHUSETTS

UP IN THE NORTHWEST corner of Massachusetts, where the Green Mountains and the Berkshires collide, Williamstown shares a wide valley with the Hoosic and Green Rivers. Looming Mount Greylock and the more intimate Taconic range form a backdrop for the spires, maple-bordered lawns and dormitory mansions of this archetypal New England college town—and fo its stellar cultural institutions as well.

The renowned Williamstown Theater Festival and the resplendent Impressionist canvases at the Sterling and Francine Clark Art Institute attract urbanites in search of mountain trails *and* intellectual stimulation. Now there's another gallery to visit before a performance at the festival, which begins its thirty-third season June 25 (call 413-597-3377 or 212-599-4240 for information). Wittily redesigned by Charles Moore, the enlarged Williams College Museum of Art reopened last fall.

Two equally distinctive but utterly dissimilar inns, at opposite sides of Williamstown, offer a real choice when it comes to shelter. Stay at the beguiling River Bend Farm, an intimate B&B sheathed in its original 1770 clapboards, or at the apricot-stucco Orchards, an innovative, slightly audacious new village hotel.

It was pouring at 10 P.M. when I crunched to a stop at **River Bend Farm.** Host David Loomis had the door to the keeping room open before I could dash from the car. Inside, the flames from the shallow stone fireplace cast a mellow glow over an immensely comforting scene: a copper-lined dry sink, a pine table, herbs drying above the ancient brick hearth, and, beside it, a worn high-backed rocker that lacked only Whistler's mother.

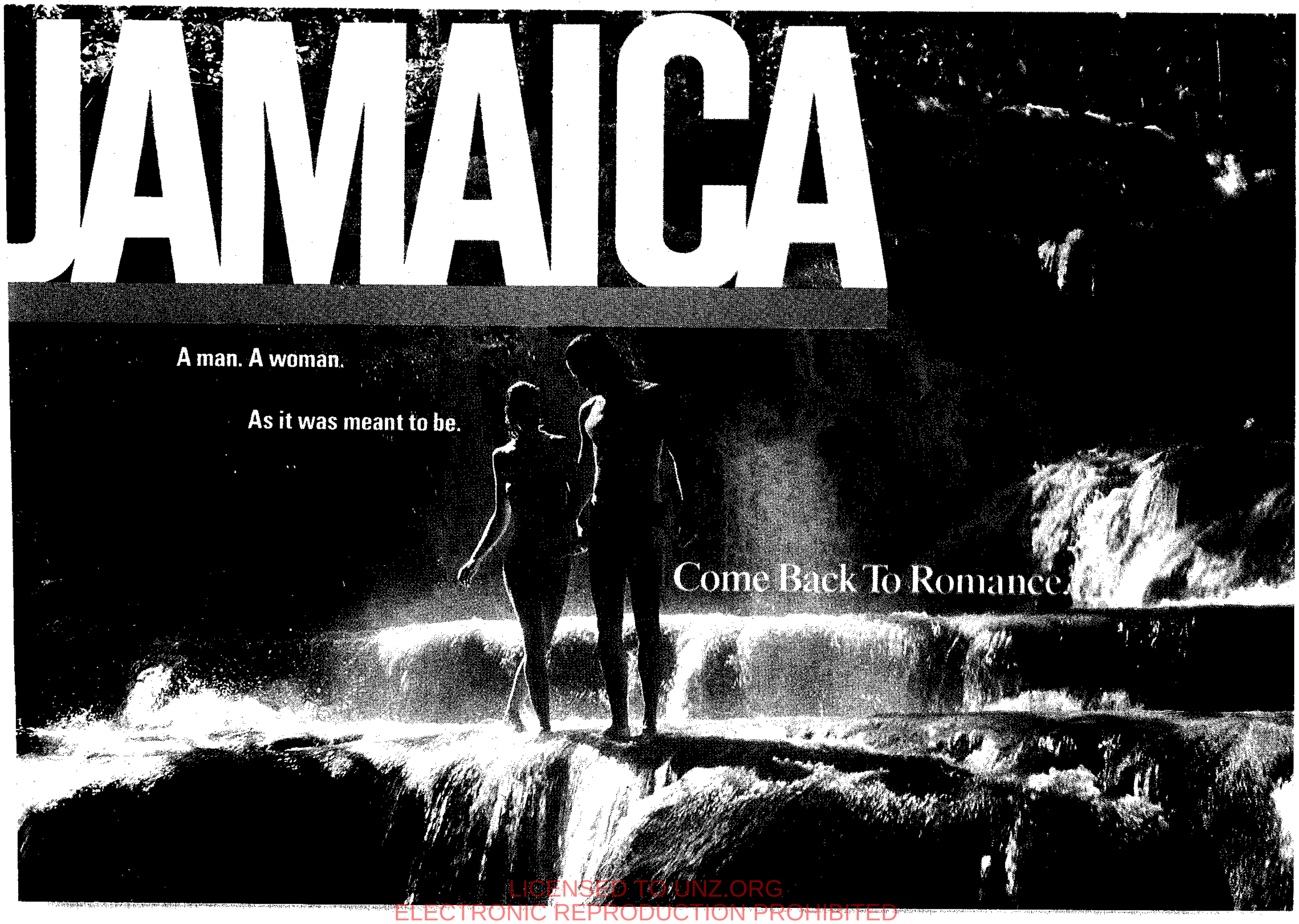


THE RED BROOK INN

ROOMS ARE AUTHENTICALLY FURNISHED BUT COMFORTABLE.

Loud cheers from a TV next door broke the spell. The Mets had scored. The Loomises—Red Sox fans both—graciously let me and a couple of other Mets partisans watch the last World Series game in their private quarters. River Bend Farm is like that. When David and Judy Loomis (ship's captain and crew, respectively) sail off on one of their year-long odysseys, Judy's parents run the inn with equal hospitality.

A more discerning—though still par-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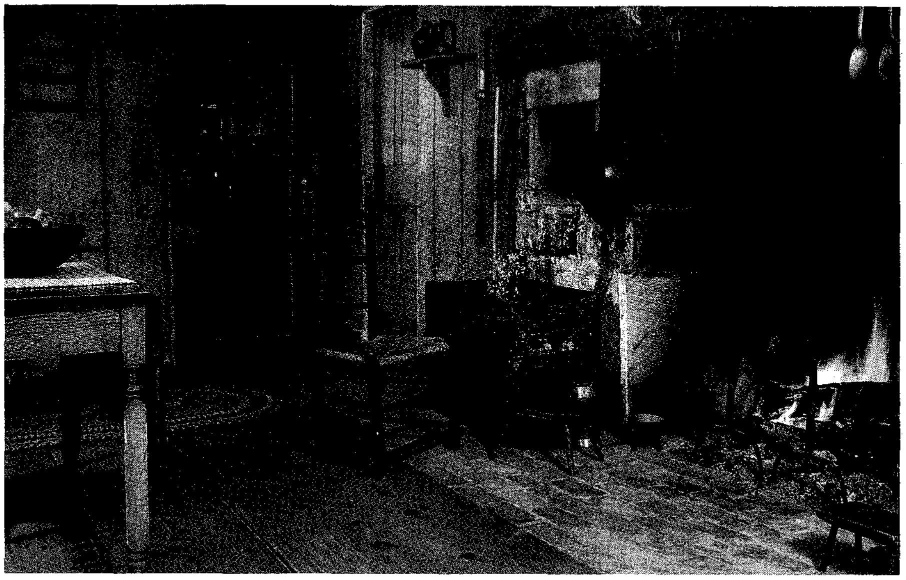


RIVER BEND FARM

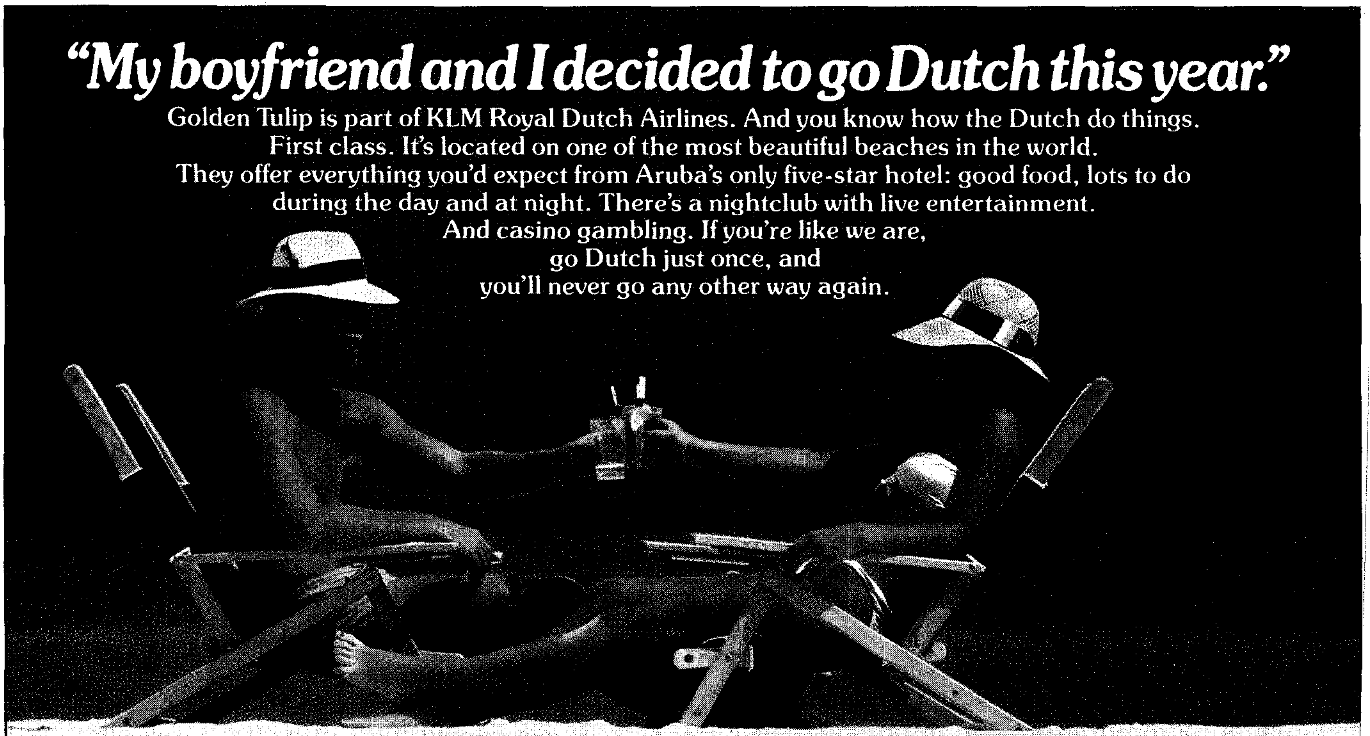
RIVER BEND IS AN INTIMATE, INTENSELY PERSONAL INN.

tially incomplete—restoration would be hard to find. Sailors' booty fills the simple Colonial house: tapa cloth from the South Pacific, baskets made by Fletcher Christian's family in Tahiti, carpets from Afghanistan bought in Turkey that complement the rugs that Judy and her mother braid, and the butterfly coverlets quilted by the Loomises' grandmothers. River Bend Farm *is* intensely personal, and that means you'll hear voices and footsteps, and you must share the two baths with the other guests (there are four bedrooms upstairs and one downstairs).

The guests—one day, an appealing mix of hiking enthusiasts (the Appalachian Trail is nearby), New York publishing types, and Brits engaged in research at the Clark—didn't seem to mind the intimacy. Indeed, the bathroom with the claw-footed tub and ancient pine paneling that's been oiled to a satin sheen is second in charm only to the kitchen.

Similarly paneled, my snug little room up the back staircase had an antique spool bed and a view over hydrangeas to the Hoosic River. Taking in the wavy window panes, slanting floors, and—in one bedroom—patches of the original buttermilk paint, you will believe that Ethan Allen slept here on his way to the Battle of Bennington.

After we have been fueled by mugs of steaming coffee, zucchini bread, and Judy's delicious homemade granola, the morning information exchange moves at full tilt. Word of mouth sent me thirteen miles north on Route 7 to the Potter's Yard, at 324 County Street in Bennington, Vermont, where I discovered not only discounted seconds of my breakfast agateware at Bennington Potters but also the casual Brasserie, a nigh-perfect lunch spot—imaginative, reasonably priced fare



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(individual wheaten loaves coated with crunchy pumpkin seeds, chocolate-dusted cheesecake embedded with nuggets of fresh ginger). On weekend evenings, the place is less frantic than it is at midday, when you'll probably have to get in line.

If you're feeling "uptown"—and flush—go for the *serious* cuisine in the blush-pink dining room at the **Orchards.** Sophisticated dinners are orchestrated with intensity. While the wine steward poured a pleasantly assertive Riesling into balloon glasses, we traded bites of two excellent starters: satiny gravlax, and homemade fettuccine in a light dill cream sauce with chunks of fresh swordfish, tuna, and salmon.

The Orchards' chef is adept at fish. My veal chop was watery and tough, but a swordfish in lemon-mustard sauce and a pounded chicken scallop topped with tender lobster chunks were admirably prepared. Candlelight and large tables spaced generously added to our thorough enjoyment of this top-notch meal.

Breakfasts were equally gala: We got sweet, fresh pineapple, ravishing eggs Benedict, coffee from a hallmarked pot, and perfect service.

But it seemed to me that the culinary ingredients were combined with greater dexterity than the equally classy antique-style furnishings, which are a bit formal and stiff. The Orchards is a small hotel—complete with exercise room, pool, meeting rooms, elevators, and one-way windows. In fact, the Orchards is a hybrid—a cross between a hotel and an inn. Solicitous service and civilized amenities make it seem like an inn. Tea is drawn from a gleaming samovar or silver teapots and served with crustless finger sandwiches. Later, beside the baronial—but unlit—fireplace, the linen-cloaked tea table becomes a dessert trolley. And that's when the socializing in the very-English sitting area really begins. We headed for the Queen Anne–style chairs around a game table, where an engaging hostess was pouring brewed decaf from an ebony-handled pot; she dolloped my orange-cranberry cake with hand-whipped cream. Courvoisier and conversation followed.

The truly penitent can work off calories in the exercise room down the hall and use the whirlpool—or, in the ub-like "Climate Chamber," experience desert heat and a tropical rainstorm with a friend. Bring your swimsuit. You each the smallish outdoor pool from he exercise room.

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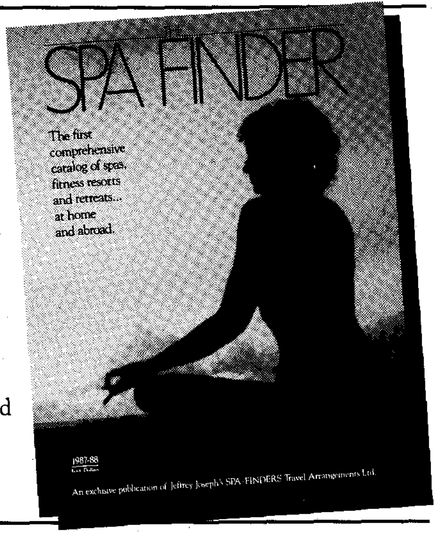
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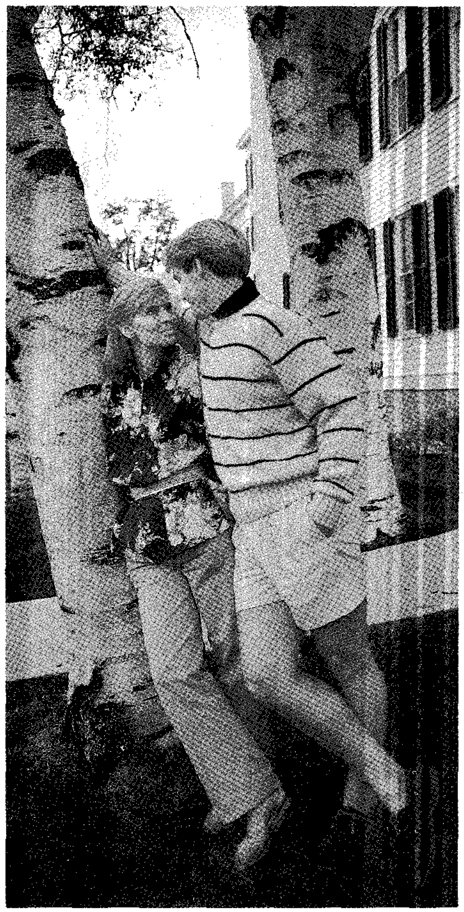

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but the footsteps of your upstairs neighbor do penetrate the ceiling.

Returning from our postprandial gathering, we discovered that the heavy blue-and-white figured spreads had been put away, the bolster-size down pillows freshly fluffed, and the ecru sheets turned down over the blanket covers. Three MacIntosh apples were there when we arrived; now the Bavarian china held good-night chocolate-chip cookies.

Name an amenity and your room will have it—decorated with the Orchards' apple-blossom logo. Ivory terry-cloth robes match the thick toweling in the marble baths, which are outfitted with double basins, individual soaps, and packets of shampoo. Our room had a fridge, across the freshly shampooed blue carpet from the dressing area; the spindly desk held a useful guest-information packet. Fourteen of the 49 rooms feature fireplaces.

"They certainly don't know how to lay fires *here*," sniffed my friend (who does), opening the glass doors to rearrange the logs. But green wood doesn't burn. And so our dream of firelit evenings (for which we paid a $20-per-night surcharge) went up the chimney in smoke. The owners concede that there were some problems laying the fires. Since my visit, however, Orchards management has hired a new wood-supply company, to everyone's satisfaction.

Over our breakfast coffee, we studied the angular buildings that ring the inn's grassy courtyard and small rock-bordered pond. The brash, rather posh Orchards mixes architectural motifs with abandon. Floridian stucco walls are capped by sloping, asphalt-tiled shed roofs, one of which sprouts a delicate New England cupola. Situated where apple trees once grew, the Orchards now faces Cumberland Farms, a local convenience store. But massive plantings will soon obscure the commercial neighbors and the hard edges too—and that will only enhance the Orchards' position as the best full-service hostelry in the region.

Rates: Year-round (April 1 throug Thanksgiving), rooms at River Ben Farm, all with shared baths, are $50 pe night, double occupancy; tax and a fillin Continental breakfast are included. Th inn is open now and will close from lat November through March 31, 1988. N credit cards.

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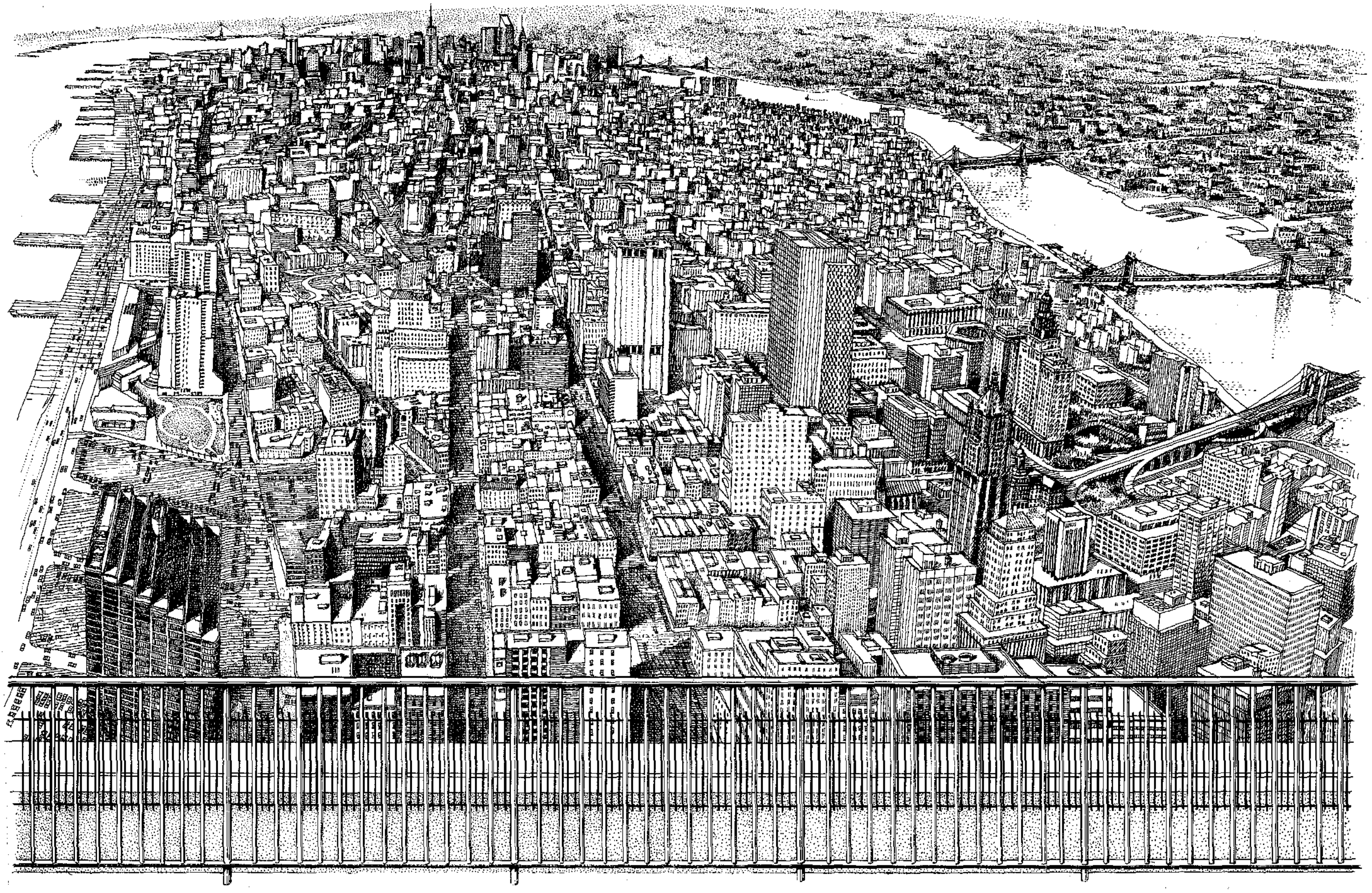

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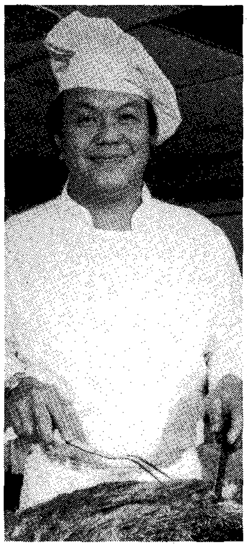

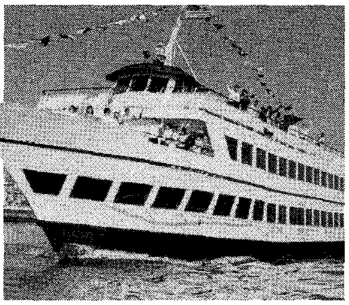

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Directions: River Bend Farm, 643 Simonds Road (Route 7), Williamstown, Massachusetts 01267 (413-458-5504), and the Orchards, Williamstown, Massachusetts 01267 (413-458-9611; 413-458-3121), are 155 miles—a three-and-a-half-hour drive—from New York. Take the Saw Mill River or Sprain Brook Parkway to the Taconic State Parkway. Leave the Taconic at the last exit (East Chatham, Route 295). Follow Route 295 East eleven miles to Route 22. Turn left on Route 22 North and continue to a blinking traffic light in Stephentown. Go right on Route 43, continuing across Route 7 until Route 2 reaches Williamstown.

To reach River Bend Farm, turn left on Route 2 West and go half a mile to Route 7. Turn right on Route 7 and proceed north one mile; turn sharply left into River Bend's dirt driveway immediately after crossing a small bridge.

To reach the Orchards, turn right on Route 2, continue east eight tenths of a mile, and turn right again into the hotel's parking lot. —J.C.

West Dover

VERMONT

THE AIR OF NONchalant assurance that permeates the **Inn at Saw Mill Farm** is the sign of a highly successful middle age. This inn, one of only twelve American properties in the French Relais & Châteaux chain, is run by the Williams family: Rodney, who manages; Ione, who decorates; and their son Brill, who cooks. With twenty years of awards and accolades to their credit, they provide fine service, manicured facilities, and haute cuisine with authority and, perhaps, just a touch of arrogance.

For instance, they don't carry bags. After I checked in at the colonnaded main building, dapper Rodney guided me past split-rail-bordered lawns to my room in the Spring House, one of four cottages supplementing the accommodations in the lodge. Bounding up the wooden steps, he pulled open the French doors

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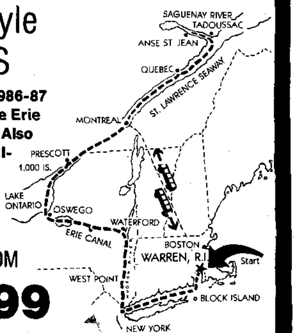

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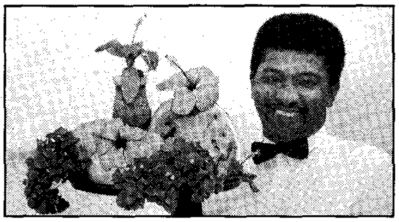

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while I struggled behind with the luggage. From inside, looking past the small deck sheltered by apple trees, I had lovely views of the inn's elliptical pond and the West River, with steepled West Dover beyond.

The field-flower wallpaper, which matched the spreads and curtains in the carpeted room and spacious dressing area, was certainly bright and cheerful—and dated. The bath was neat but cramped. Quite a contrast to the pictures I'd seen of Saw Mill's stylishly romantic bowers. My room's décor, despite the nice old pine pieces, was just pleasant enough.

The soaring common room in the main lodge was another story. A masterly blend of rough-hewn beams, striking cotton prints, and burnished, aged copper pots and boilers created a living area with decided panache. And the guests one late October weekend melded right in. Across the room, sleek Californians wearing designer furs draped over their shoulders chatted beside a vast brick fireplace. That chilly night, I eavesdropped as the hostess took calls. "October 1987? Sorry, we're totally booked. Since January, we've been taking reservations for fall of 1988."

In summer, the small pool just outside the frame lodge is filled, and the grass tennis court tidied up. Guests can arrange to play golf at Mount Snow's eighteen-hole public course a half-mile away. In winter, the athletic are attracted to the downhill skiing at Mount Snow and the cross-country trails at Timber Creek, three miles away. Beautifully preserved Newfane, Grafton, and other West River hamlets encourage village exploration year-round. But it is the ambience—"21" Club in the country—and exemplary meals that account for the inn's popularity with a moneyed clientele. Dining—even breakfast—is treated with the utmost seriousness.

Sunlight slanted through Boston ferns onto my goblet of fresh-squeezed pink grapefruit juice. A ripe pineapple quarter came next, followed by neatly poached eggs with crisp bacon and a sliver of grilled salmon moistened in wine. Widely spaced damask-covered tables ensure your privacy in the Garden Room, where the walls *and* the waitresses wear the same rose-and-white toile.

Such largess makes the inn's minor flaws perplexing. It's okay that the bedrooms have no phones, but the inn provides only one phone for its 42 guests. The ladies' room lights remained off, since the switch is impossible to find in the dark. The bartender offered no substitute for a flat $6.75 flute of Roederer champagne. This on the part of a management that in other areas spares no expense.

Dipping INN AT SAW MILL FARM tea

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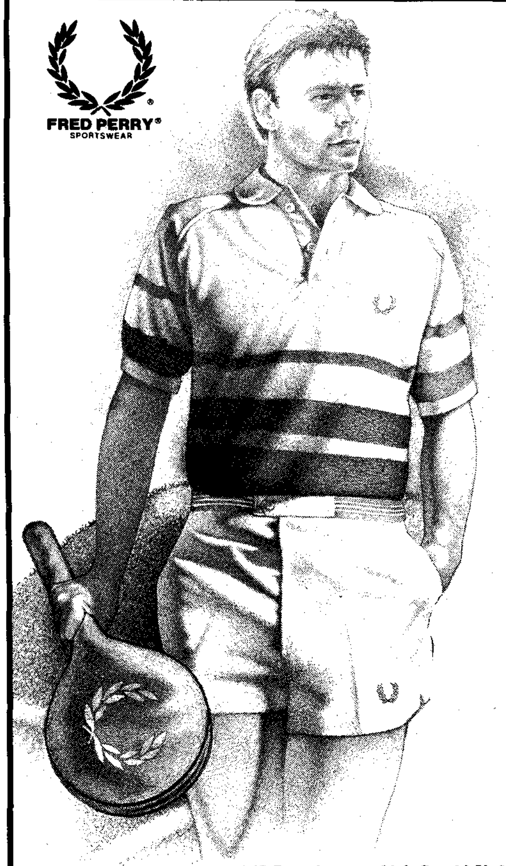
bags into china cups and nibbling fruit bread, the guests plotted dinner with glee. These copious, classic, mostly French meals are included in the tariff, and you can order at will from the tantalizing menu as well as choose between two resplendent dining rooms. In the more regal of the two (the Garden Room is the other room), candles and brass chandeliers shed golden light over the ancestral portraits and the tony guests in high-backed chairs. Beads of black American caviar added texture to a smooth salmon mousse—a starter bettered only by the thin slices of garnet beef, which had a biting mustard-shallot mayonnaise and coarsely grated Parmesan cheese on the side.

Deftly sauced grilled meats are a house specialty. Morels flavored the rich, creamy cognac sauce accompanying a plate-size veal chop. An overgenerous application of cognac marred my perfectly seared steak au poivre, but marinated duck breast à la Luz Maria was stellar. Accompaniments included mashed-potato-filled artichoke hearts and a baked acorn squash stuffed with fresh pineapple so satisfying that I ate it in lieu of dessert.

Sated, we sank into a luxurious sofa. Nearby, a neatly coiffed septuagenarian complained to her courtly husband, "I can't move. I ate too much." "You said that last night," he replied, pulling his wife to her feet.

Rates: Off-season (April 1 to May 22), rooms in the inn, all with a private bath, are $140 to $170 per night, double occupancy; rooms in the cottages are $180 to $200. From May 23 to March 30, rooms in the inn are $160 to $190; in the cottages, $200 to $220. From September 18 to November 2, November 26 to 29, and December 18 to January 4, 1988, these rates increase $10 a day per room. A full breakfast and a lavish dinner are included. But add 6 percent tax and 15 percent gratuity. The inn is open now; it will close from December 1 through December 18. No credit cards.

Directions: The Inn at Saw Mill Farm, West Dover, Vermont 05356 (802-464-8131), is about 213 miles—a four-and-a-half-hour drive—from New York. Take the New England Thruway (I-95) to I-91 at New Haven. Follow I-91 North to Vermont Route 9 West, which is the second Brattleboro exit. Go eighteen miles wes on Route 9 to Route 100 North at th Wilmington traffic light. Turn right o Route 100 and continue six miles to Wes Dover. Take the first left, called Cross town Road, after the post office (on you right) and cross the river.—**J.C.**



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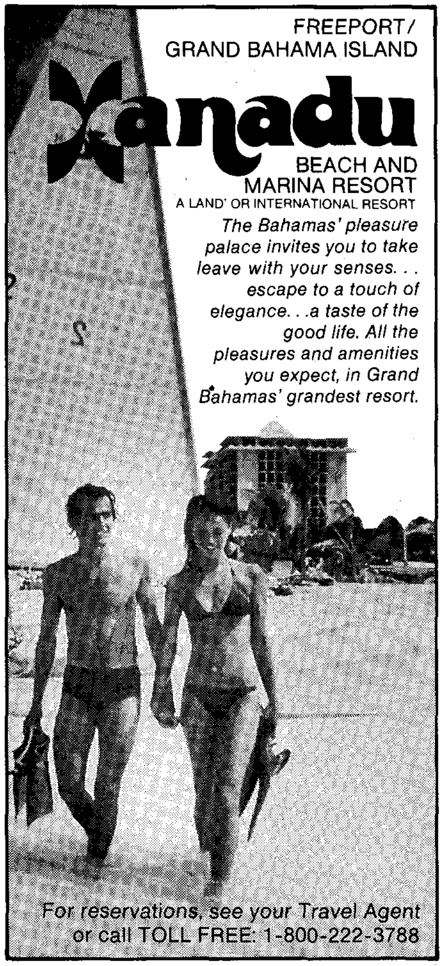
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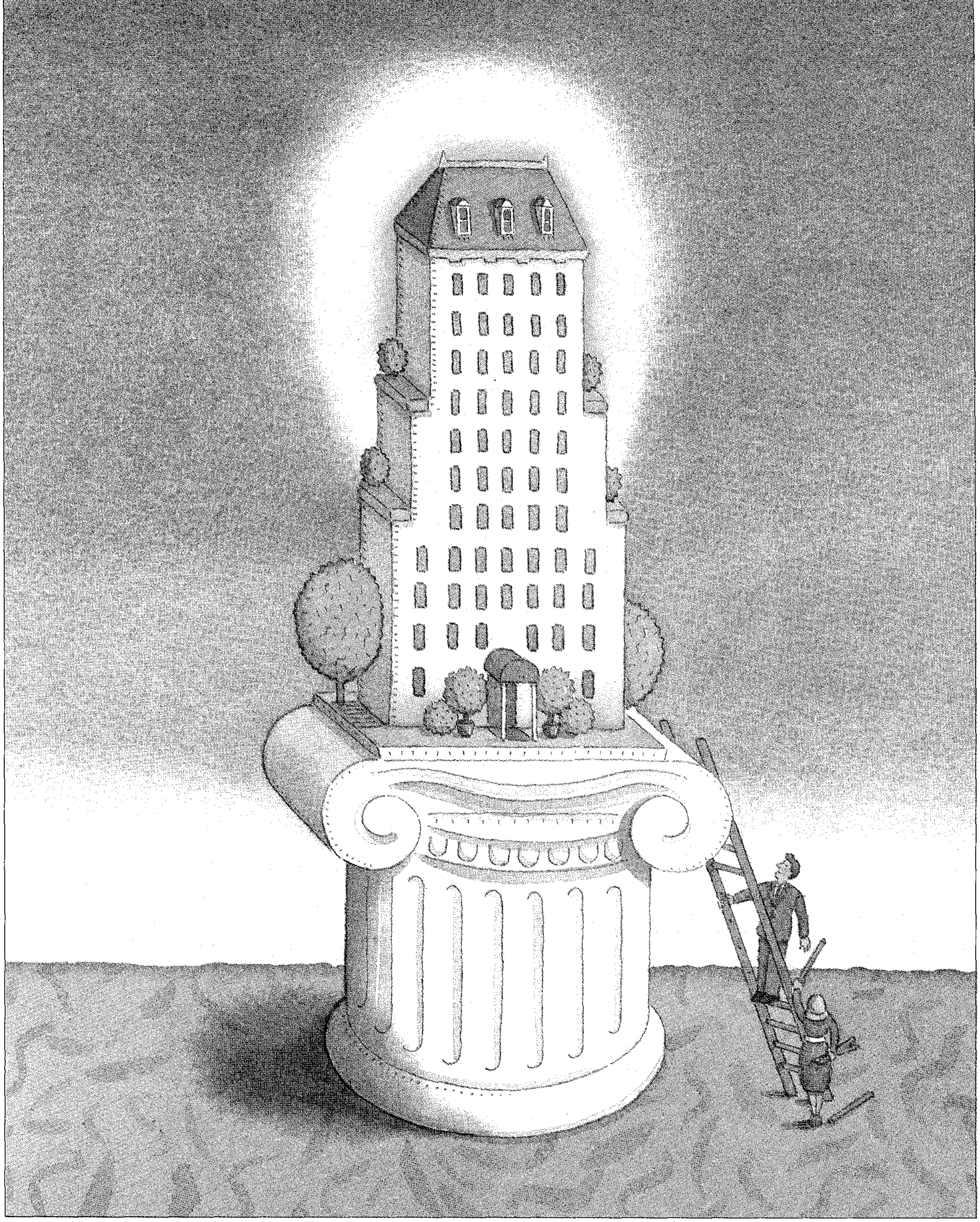

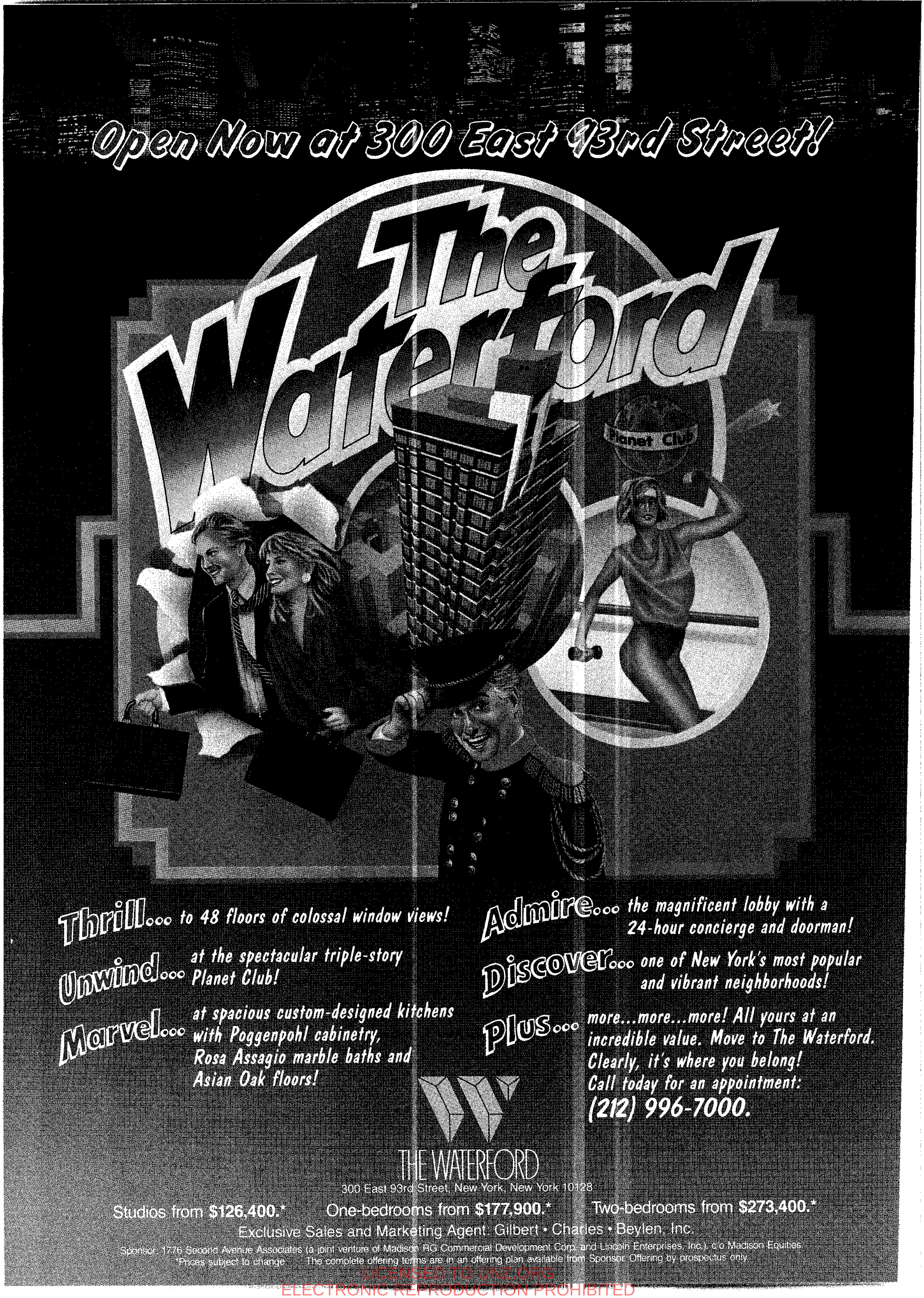
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DEVELOPMENTS

By Peter Johnsen

CONTENTS

ALL ABOUT FINANCING 7A

OPENING THIS SPRING 15A

MAP: ADVERTISERS' GUIDE TO THE NEW REAL ESTATE 16A

RECENT CONVERSIONS 31A

Susan Breslow
Creative Services Director

Richard Mantel
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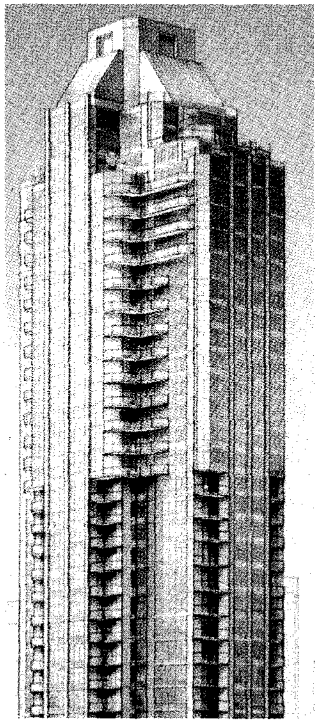
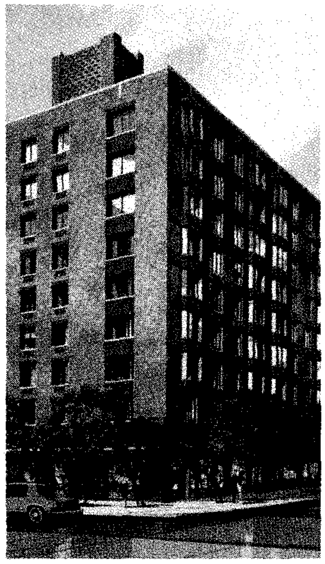
THE SKY'S THE LIMIT

Remember the gargoyle-rampant terraces of the apartment house in *Ghostbusters*? *That* was a skyline building. However, movie magic fabricated the entire upper section of the building. The lower floors were an existing structure on the corner of 65th and Central Park West. Anyway, it's probably a coincidence, but the romantic, if not to say, extravagant flourishes that ornamented the skylines of the Art Deco masterpieces of the thirties are being emulated in a crop of new buildings. Liberty House, in Battery Park City, has a winged, nautical-looking top; The Bromley, at 83rd and Broadway, features an exuberant cascade of setback terraces, giving it a lively silhouette; Astor Terrace has a ziggurat configuration on its top floors, making it a striking feature of the Yorkville skyline; The Royale, at 64th and Third Avenue, has a glistening white octagonal roofline. The age of the flattop is dead, as New York goes back to the futurism of the pre-war era.


The Royale

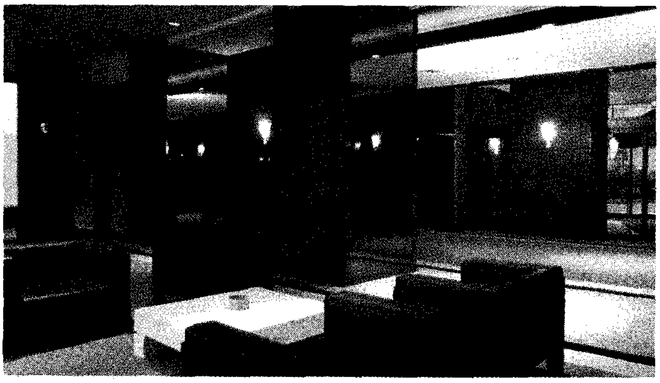
HELLO, COLUMBUS

Along Columbus Avenue, the resolution of the impasse between residents and developers—which held up new building through most of the seventies—is just a memory. Today, the area is bustling with construction. Interestingly, many are rentals. Take Key West—née Park Gate—which offers 207 apartments between 96th and 97th streets on Columbus, some with park views, some with bay windows. The Gotham Organization is also developing The Westmont, at 730 Columbus Avenue, which offers sixteen floors of rental studios and one-, two-, and three-bedroom apartments. Nearby, at 87th and Columbus, Columbus Green is being handled by Gilbert Charles Beylen. Nineteen studios, 65 one-bedrooms, and a mere 8 two-bedroom standards and 3 two-bedroom penthouses are an indication of where the company thinks the local rental market is headed.


Columbus Green

A LINCOLN ADDRESS

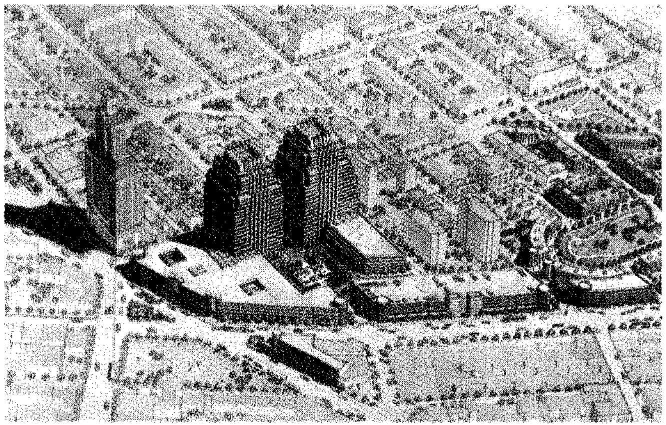
Manhattan's biggest co-op conversion is now under way. Lincoln Towers contains 3,837 units, ranging from 750-square-foot studios to 1,370-square-foot two-bedrooms—generous by any standards. The complex was one of the components of the Zeckendorf empire, assembled by the legendary Bill Sr. in the late fifties and early sixties. The eight buildings are situated in a six-acre landscaped area and, according to M. J. Raynes vice-president Jane Gladstein, they feel so self-contained, that "when residents are going to midtown, they say they're going to the city." Occupying a stretch of West End Avenue from 66th Street to 70th, the complex is close to transportation, Riverside Park, and the amenities of Columbus Avenue. Such touches as newly refurbished lobbies help the 23-year-old buildings keep pace with the ever-upwardly mobile late twentieth century.


Lincoln Towers

DEVELOPMENTS

THE GREENE-ING OF BROOKLYN

On the edge of Fort Greene, a pocket of quiet streets with names like South Portland Avenue and South Oxford Street has been on the upswing for several years now, but the big push will come when Rose Associates' Atlantic Center gets under way. Near such landmarks as the Williamsburg Savings Bank and the Brooklyn Academy of Music will be a dynamic new office-and-retail center. Wrapping around and through some of the best of what remain of the old residential streets will be Atlantic Commons, 641 condominiums in a number of four-story buildings, which will echo the comfortable mix of the existing local architecture, which ranges from Italianate to Victorian.



Atlantic Center

NEWPORT NEWS

It may be a long time before Manhattan buildings advertise views of the Jersey skyline, but the Lefrak Organization is bringing that day a little closer with the ambitious Newport development. The first two buildings in this 560-acre complex are now over 75 percent rented, and this is only the first step in a $10-billion plan to take what was mostly derelict railroad land and turn it into a model community. "This is not another EPCOT," says Samuel J. LeFrak, the largest private landlord in the country, "It is a real twenty-first-century community." What's it all going to look like, once the 9,500 condominiums and rental apartments, the tri-level mall, and the 10-million square feet of office space are completed? Stan Eckstut, of The Ehrenkrantz Group & Eckstut, working with Jack Barnes, the Lefrak Organization's in-house architect and the project's master planner, says, "The design will give Newport a sense of neighborhood, along with a pedestrian-rich environment similar to Battery Park City's, while taking full advantage of the waterfront's natural beauty."

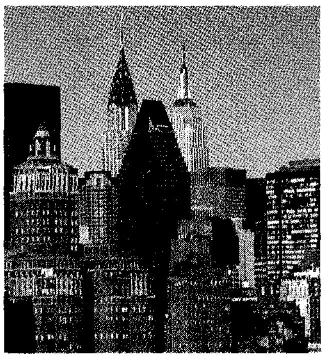
Newport's Central Park

MODELING CAREERS

More and more top designers are being asked to work on model apartments, as developers realize the units are an important sales tool. How do the designers themselves feel about the trend? To Joseph Braswell, of Braswell-Willoughby, Inc., it's "a chance to pretend. You make up a client, you make up his or her way of life, who they are, what they do. It's a lot of fun. As for space itself, I've designed a number of private jets, so I'm used to making small spaces work if I have to, and as for the times I have to deal with impersonal or just plain difficult spaces, I wish I knew a good mirror company to buy stock in." For Mel Dwork, of Melvin Dwork, Incorporated, it's a chance to be creative. "Things are getting more difficult than they used to be. Antique shops are less likely to lend expensive pieces, perhaps for months on end, and sometimes developers don't understand that budget is very important no matter how ingenious you are." For Kevin Walz, of Walz Design, designing model apartments can be a chore. "You're designing a commercial. I enjoy bringing out the individuality, the quirkiness even, of my clients. With a model apartment, you have to work in a void. The big pitfall is having the space end up looking like a furniture showroom." What all three agreed on is that today, architecture and interior spaces offer considerably more variation, thus presenting more of a challenge than ever before.

THE HIGH LIFE

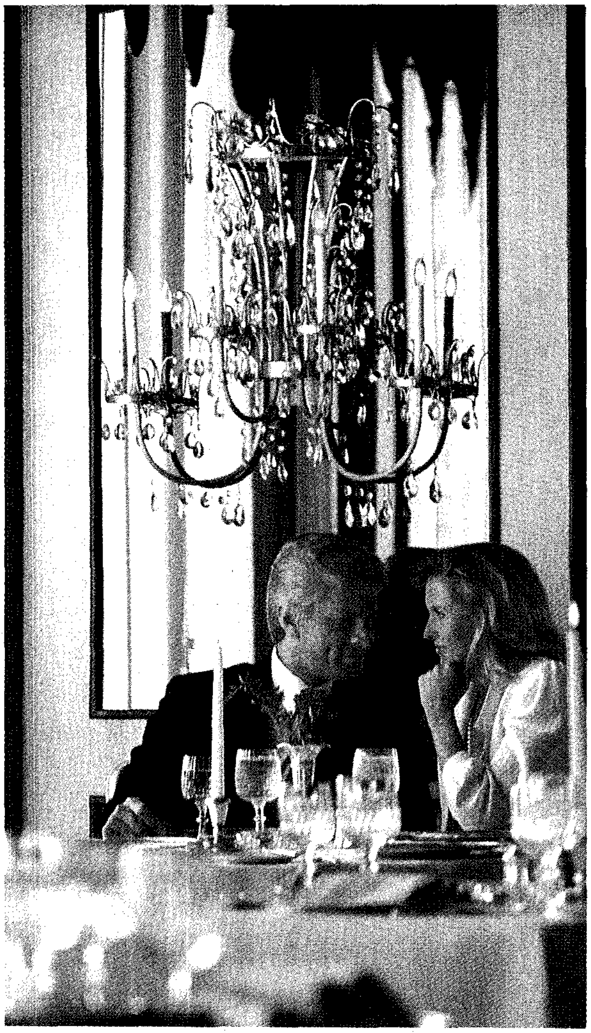
The New York penthouse has always been synonymous with grand living. M. J. Raynes is offering a 1,477-square-foot duplex from the Golden Age of penthouse living—circa 1931—at 299 West 12 Street. Inhabited for years by a recluse, "a female Howard Hughes," says Bill Kunkel, director of sales for Robert Sheridan & Partners, the sponsors, the space has twelve-foot-high ceilings, two terraces, which add an additional 950 square feet to the total, and a wood-burning fireplace. Rumor has it that the last tenant never had electricity installed and might even have been a member of the Greenwich Village coterie immortalized in *Bell, Book and Candle.* The price of this combination of legend and reality: $850,000. At 100 United Nations Plaza, a towering pyramidal roof shelters 23 penthouses, ranging from $1.3 million to $5 million. If one combines three of these, he or she might manage to spend as much as $11 million.



100 United Nations Plaza

RUNNING ON A BIGGER BATTERY

Everybody involved in Battery Park City has reason to be proud of its success. Even with two major chunks yet to be built, there are plans for an expansion. Meyer S. Frucher, president and chief executive of the Battery Park City Authority, is bubbling over with new ideas. Biggest and potentially most controversial is a proposal to extend the whole development northward, by filling in another 68 acres, which would expand the Authority's domain by 75 percent. Even if this doesn't go ahead—and it may face the same roadblocks as Westway—a biosphere, re-creating the animals' natural environment in a zoo and an aquarium, will. The biosphere is a joint effort of the BPC Authority and the New York Zoological Society. Also, construction will soon begin on the Museum of Jewish Heritage, in the southwest section of the existing area. Meanwhile, developers have been chosen for three of the many parcels remaining to be developed. New apartments come on line in 1988–89.



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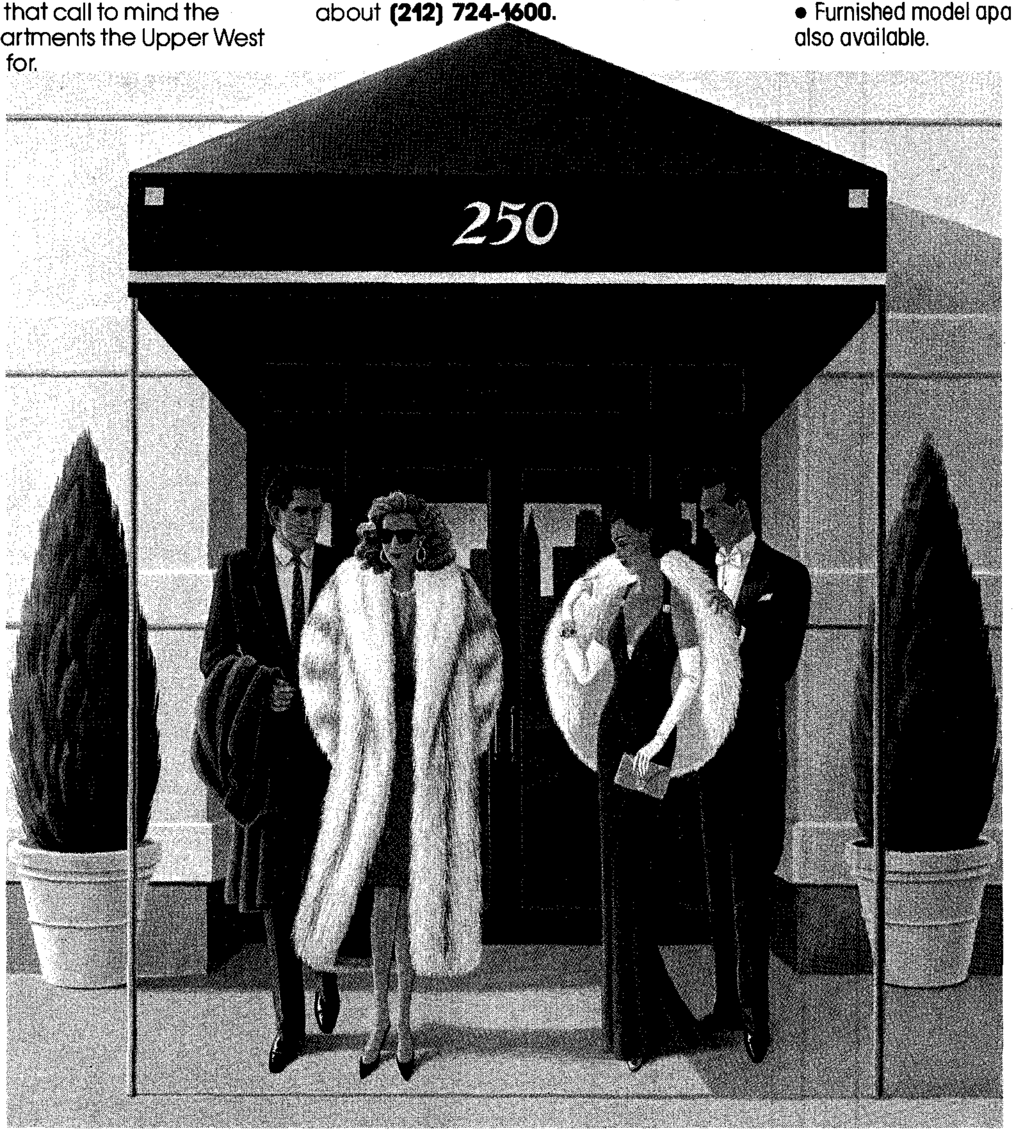

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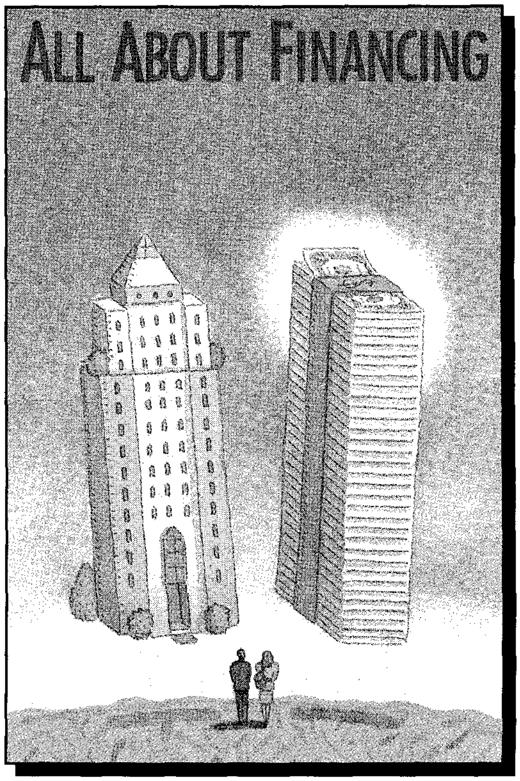
ALL ABOUT FINANCING



By Dave Lindorff

THIS APPEARS TO BE AN EXCELLENT TIME TO BORROW TO BUY A CO-OP OR CONDOMINIUM: THE TORRID PACE AT WHICH APARTMENT PRICES WERE RISING HAS SLOWED—MAKING IT MORE OF A BUYER'S MARKET—AND INTEREST RATES ARE STILL LOW.

The almost impossible has happened: A boom in luxury residential real-estate is coinciding with relatively low interest rates, a plethora of options in the mortgage world, and the tempering of apartment prices. More new luxury buildings are opening than at almost any other time in history, with some of the most lavish apartments ever—and the financial climate is still favorable to buyers. It may be a long time before we see this particular confluence of circumstances again.

However, with the shifts in today's economic and financial worlds, it is more important than ever that prospective condominium and co-op buyers keep abreast of new developments. The national economy is slack and unpredictable. The equities markets are soaring—but some experts fear they may be headed for a turn, or at least a major downward adjustment. Even the tax laws are in a state of considerable flux, with regulations still being written at the IRS to accommodate the new federal-tax law.

Certainly, there are some risks for would-be buyers of co-ops and condominiums, particularly where adjustable mortgages are concerned. But one may find some unique opportunities, also. The key is to be informed.

ONE-STOP SHOPPING

The sponsor of the unit you are considering may be able to help you through the maze of financing. In fact, many sponsors offer their own financing packages to potential buyers. One can sometimes make a simple "one-stop" purchase: Find an apartment and fill out the loan application in the sales office at the same time you put down a deposit on the unit.

Not only does this circumvent a trip to the bank, it can be a good deal. The sponsor buys a "bulk facility" from a lender, paying part of the total amount up front. For example, the sponsor of The Royale, a condominium project on East 64th Street, has reserved a bulk-financing package of over $25 million at Citibank. The mortgages are then offered to the consumer at a special interest rate and/or with a reduced origination fee (an up-front fee paid at the closing). The buyer makes an application in the sales office for the building or, as in the case of The Royale, at the main office of the sales agent, in this instance Gilbert Charles Beylen. The sales agent then submits it to the bank for approval. According to Christopher Orefice, senior administrator of financial services at Gilbert Charles Beylen, 70 percent of the buyers who have opted for financing at this development choose to use the financing offered by the sponsor.

SHOPPING AROUND: LENDERS AND BROKERS

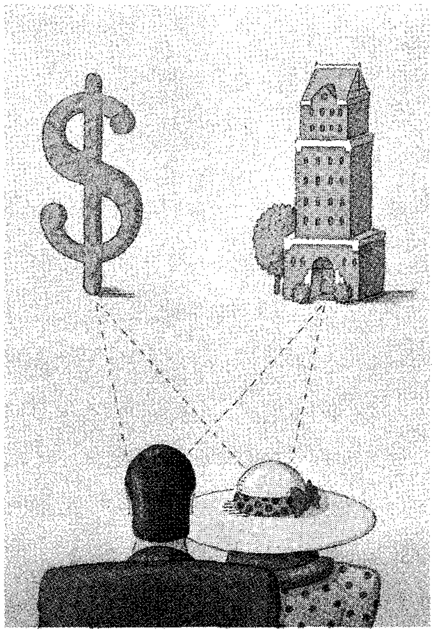
While the sponsor of your condominium or co-op may be offering the best deal, it pays to shop around. "Buying a home is, for many people, *the* major purchase of a lifetime," says Christopher Rose, vice-president of residential finance at Manufacturers Hanover Trust Company. "It's one of those life-crisis events, yet, depending on who you ask, bankers or real-estate agents, between 50 and 80 percent of banks chosen by buyers are referrals from real-estate agents. It's just as important to shop for a mortgage lender as it is to shop for a real-estate broker, yet most people seem not to do it."

How do you shop for a lender? There are the obvious factors to consider: type of mortgage, interest rate, origination fee, closing costs, and length of time for loan approval. If you are a preferred customer at a bank, check to see if the bank offers a special rate—or lower origination fee—to its preferred customers. Just trying to find those things out should give you a good idea about the bank in question. Says William Schellhase, a senior vice-president at Chase Home Mortgage Corporation (one of the few lenders in the city to offer a 30-year fixed-rate mortgage for co-op apartments), "People need to measure, somehow, the responsiveness of an institution. And I'd say the best way to judge one is to see how you're treated on your first inquiry call. If you have a hard time getting accurate information on that first call, you'll probably have a hard time all along the way."

Another option is to go to a mortgage broker—someone who, like an independent insurance agent, can place you with any of a number of lenders, based upon your particular needs.

THE TWO TYPES OF MORTGAGES

All mortgages fit into one of two broad categories: fixed-rate and adjustable-rate (sometimes referred to as variable- or floating-rate). With a fixed-rate mortgage, the interest rate remains constant over the life of the loan. An adjustable-rate is more complicated. Interest rates on these loans are subject to change at various intervals: On a six-month-adjustable-rate mortgage with a 30-year term, for instance, the rates may change every six months for 30 years.



To prevent the rate from careening upward uncontrollably, most loans have either two caps or a simple ceiling—usually about 13.5 to 14.5 percent—on the interest rate. One of the caps sets the highest allowable increase in a single year and the other sets the greatest increase allowed over the life of the loan. So, if a loan comes with a 2 percent annual cap and a 5 percent overall cap, and the beginning rate is 9 percent, the interest rate will not increase more than 2 percent in a year, and will never exceed 14 percent.

What everyone who takes out an adjustable-rate hopes, of course, is that the interest rate will go down. And, because of the way in which interest on these loans is determined, this is always a possibility. However, with the last few weeks' rapid reversal in the mortgage market, from interest rates continuing to fall, to rates rising a point or more in a few weeks, it's hard to predict what will happen in the future.

Interest rates are indexed to another rate—one that is not directly controllable by the banks. First mortgages are usually indexed to the weekly average yield on Treasury securities, and second mortgages to the prime rate; and interest rates go up or down according to the movement of the rate to which they are tied. The total interest rate is this rate plus a margin, which is between 2.5 and 3 percent and is determined during the initial mortgage negotiations.

To add a further complication, adjustable mortgages are sometimes available with an initial discounted interest rate. In fact, the word *initial* is usually a code word for *discounted*. So, if you see an ad promising an unbelievably low interest rate, look for the word *initial*. While the initial rate may be very low, the interest rate will become fully indexed the next year—and could rise dramatically.

CHOOSING A MORTGAGE

Once one has a sense of the basic differences between the two types of loans, how does one decide between them?

There are good arguments for both types of loan. The surprising thing, bankers say, is how few questions many people ask when making a decision. Everyone asks about his or her monthly payment—but that is only a starting point, for anyone concerned with really getting the best deal possible.

Experts all seem to agree that if what you want is total security and confidence about your future expenses, a flat-rate is the answer for you—particularly these days, when rate volatility has returned. In fact, Citibank and Chase Manhattan Bank raised their prime rate .25 percent the week of March 30—and mortgage rates have begun to jump.

Interestingly, the gap betweeen fixed-rate interest rates and starting rates on adjustable-rate mortgages seems to be growing. As of April 15, according to Manhattan Mortgage Company, based on the rates of ten leading New York lenders, the average beginning rate on 1-year adjustables with a 15-year term was 7.5 percent—while the average rate on a 15-year fixed-rate was 9.75 percent and the 30-year fixed-rate had jumped to 10.25 percent.

So, for those willing to gamble a bit, adjustable-rate mortgages may present a good opportunity. Since April 1, however, both prime-rate and Treasury-bill rates have been adjusted upward, and this rise may soon have an affect on the adjustables that are indexed to these rates.

However, no one seems certain exactly where the mortgage market is headed. And the jump of the last few weeks may be just an aberration—and not the beginning of a major

THE INSPIRED WAY TO LIVE. BESIDE A GREEN CITY PARK.

There is a special interest in living beside a green city park, because green parks are so rare. Think of London's Hyde Park, New York's Central Park—areas where the houses are long-lasting, true investments in the future as well as the present.

Union Square Park today is New York reclaimed: restored, at a cost of several million dollars, to become a lovely landmark, preserved for all New Yorkers. As a resident of Zeckendorf Towers, this green park will be a special place for you—and the gardens and trees will mark the changes of fall and winter, spring and summer, in the most glorious way.

Living in Zeckendorf Towers will give you much to value, an extraordinary sense of personal luxury, privacy and space, on an entire city block right by the park. For example:

To enjoy green park views, there are 7′4″ high over-sized hermopane windows. In all one- and two-bedroom baths, here is imported Italian marble on floors, tub surrounds, vanity tops.

A private sundeck overlooks the park…and there's a health club for residents only, with a 60-foot pool. There's a circular drive, so you can ride right to the door, covered, to protect you from the vagaries of weather. And there is a 24-hour concierge and doorman. Indoor attended parking, 24-hours a day, is available for your convenience.

In every way, Zeckendorf Towers was designed and built for the way you want to live. In the highly valued tradition of a "house on the park." What better investment in the present… in your future! And what an inspired way to live.

There are a limited number of prime apartments facing the park still available.

Studios from $155,000. One bedroom from $207,000. 2 bedroom from $409,000.
Zeckendorf Towers Sales Center, 24 Union Square East.
Open daily 10 am-6 pm. Please call for an appointment.
212 598-0090

ZECKENDORF TOWERS. CONDOMINIUMS ON THE PARK

1 Irving Place at Union Square • (212) 598-0090 • Sales Agent: Manhattan Marketing, Inc.

A joint venture of Hirschfeld Realty, KG Land and Zeckendorf Company. Zeckendorf Towers is the residential section of One Union Square East Condominium. Scheduled occupancy Fall 1987. The complete offering terms are in an offering plan available from the sponsor.

trend. Even if the rates on adjustables begin to move upward, this type of loan may still be a bargain for some buyers. If you're young, and plan on having higher earnings in the future, early in the game may be the toughest time to meet monthly mortgage payments, especially with having to spring for furnishings, a down payment, decorating, and the like. In this case, if your prospects for the future seem certain, and you are squeezed for cash now, you may want to take a chance on an adjustable-rate.

Also, anyone who plans to sell his or her home after three to five years should consider getting an adjustable-rate. It's highly unlikely, most experts say, that in that period of time, interest rates would climb high enough to make the loan more expensive than a flat-rate. And the potential savings in both interest and lower monthly payments are enormous.

While keeping costs down the first year may be a primary consideration, make certain that you are aware of what will happen to your mortgage in subsequent years.

Consider these examples: Bank A offers a 1-year-adjustable-rate mortgage with a 2 percent annual cap and a 5 percent overall cap. The interest rate is 8.25 percent, and the rate is calculated annually based on the three-year Treasury-bill rate plus a margin of 2.75 percent.

Bank B, on the other hand, offers a 1-year-adjustable-rate mortgage, tied to the prime rate, with a margin of 2.5 percent and a 2 percent annual and 5 percent overall cap, but the initial interest rate is only 7.25 percent.

At first, Bank B might seem to be the best choice, but watch what happens in the second year. Even if there's no increase in the prime rate or T-bill rates, while Bank A's rate will stay the same, Bank B's will become fully indexed. If the prime rate is 7.5 percent, this will bring second-year interest to the prime (7.5) plus the margin (2.5), or 10 percent. Bank A's mortgage will probably be the better deal in the long run.

Some experts note that even if you had held an adjustable-rate mortgage during the past decade, when the prime rate soared to 21.5 percent at one point, you would have come out ahead of someone with a similar fixed-rate. Since last decade's wild fluctuations in interest rates are not likely to be repeated, they argue, anyone should be better off with an adjustable-rate.

Others, like Bob Wagman, senior manager in the executive-financial-services department at Price Waterhouse, an accounting firm, suggest that the potential advantages of a variable-rate over a fixed-rate are small compared to the potential costs that could result from a "worst-case" scenario—where rates soar. "Is the chance to save $10,000 over the life of a mortgage—if rates stay low—worth the risk of having to pay an extra $20–30,000 if they rise?" he asks. If you're borrowing to your limit and taking on payments that already seem high, the answer is probably no.

Within the category of fixed-rate mortgages, there is also room for shopping. Appraisal fees, lawyers' fees, origination fee, application fee, and other costs can vary widely. Take, for example, the origination fee, which is measured in points—and sometimes referred to as "the points on a mortgage." Each point represents 1 percent of the total amount borrowed. The Bowery Savings Bank charges 2.5 points on its two fixed-rate mortgages and 2 points on adjustable-rate mortgages. Chemical Bank charges 3 points on all mortgages to walk-in customers, but only 2 points to ChemPlus customers. The Chase Manhattan Bank charges 2 points. Citibank charges 2.5 points, unless the mortgage is for more than $153,100 (at which point it becomes a "nonconforming loan," one which cannot be sold on the secondary lending market to Fannie Mae or Freddie Mac). In this case, Citibank ups the fee to 3 points.

While a difference of 1 or 2 points may not seem like much, it can represent thousands of dollars. On a $150,000 mortgage, the difference between 2 points and 3 points is $1,500. On a $400,000 loan, it is $4,000.

INTEREST

Rates, too, can vary widely. Recently, Citibank's average six-month-adjustable-rate mortgage with a 30-year term carried a starting (undiscounted) rate of 9 percent. The Bowery, the same week, was offering a 1-year-adjustable-rate mortgage with a 30-year term at an initial rate of 7.75 percent. Meanwhile, the buyer of a unit at The Bromley, a condominium project on West 83rd Street, could obtain a 1-year-adjustable-rate mortgage with a 30-year term at an initial rate of just 7 percent from the bank, through the sponsor and The Marketing Directors, Inc., the sales agent.

Banks that handle co-op mortgages may charge slightly higher interest rates for them because no good secondary market exists for these loans. The bank must keep the loan in its portfolio, and if the borrower defaults there is no real property that the bank can be guaranteed in lieu of payment. This, of course, is not true with a condominium loan because the condominium buyer is actually buying the apartment and therefore, the unit itself can be put up as collateral. A co-op buyer, on the other hand, is buying shares in a corporation, and if the buyer doesn't come through, the bank, in most cases, must negotiate with the co-op board before it can claim the shares the unit represents. Because of the greater risk factor and complexity of a co-op mortgage, the bank may not only charge more interest but a greater origination fee (more points) as well.

Chase, for instance, adds .25 percent interest to co-op loans of all types. The Bowery, on the other hand, one of the earliest banks to deal with co-op buyers on a routine basis, doesn't distinguish between co-op and condominium borrowers. "We work very closely with a few law firms to get proper documentation," explains Tony Spartos, vice-president and head of mortgage banking at The Bowery. "We make presentations to co-op boards, and basically don't see any greater risk in co-op loans."

If you're buying an apartment as an investment, rather than as a home, expect to pay a slightly higher interest rate, perhaps .25 percent or so. Extra interest may also be charged for a second home, though some banks are dropping this. Many banks also ask for a higher down payment on investment property. Citibank, for example, requires 10 to 20 percent down on the purchase of a home, but 25 percent on an investment unit.

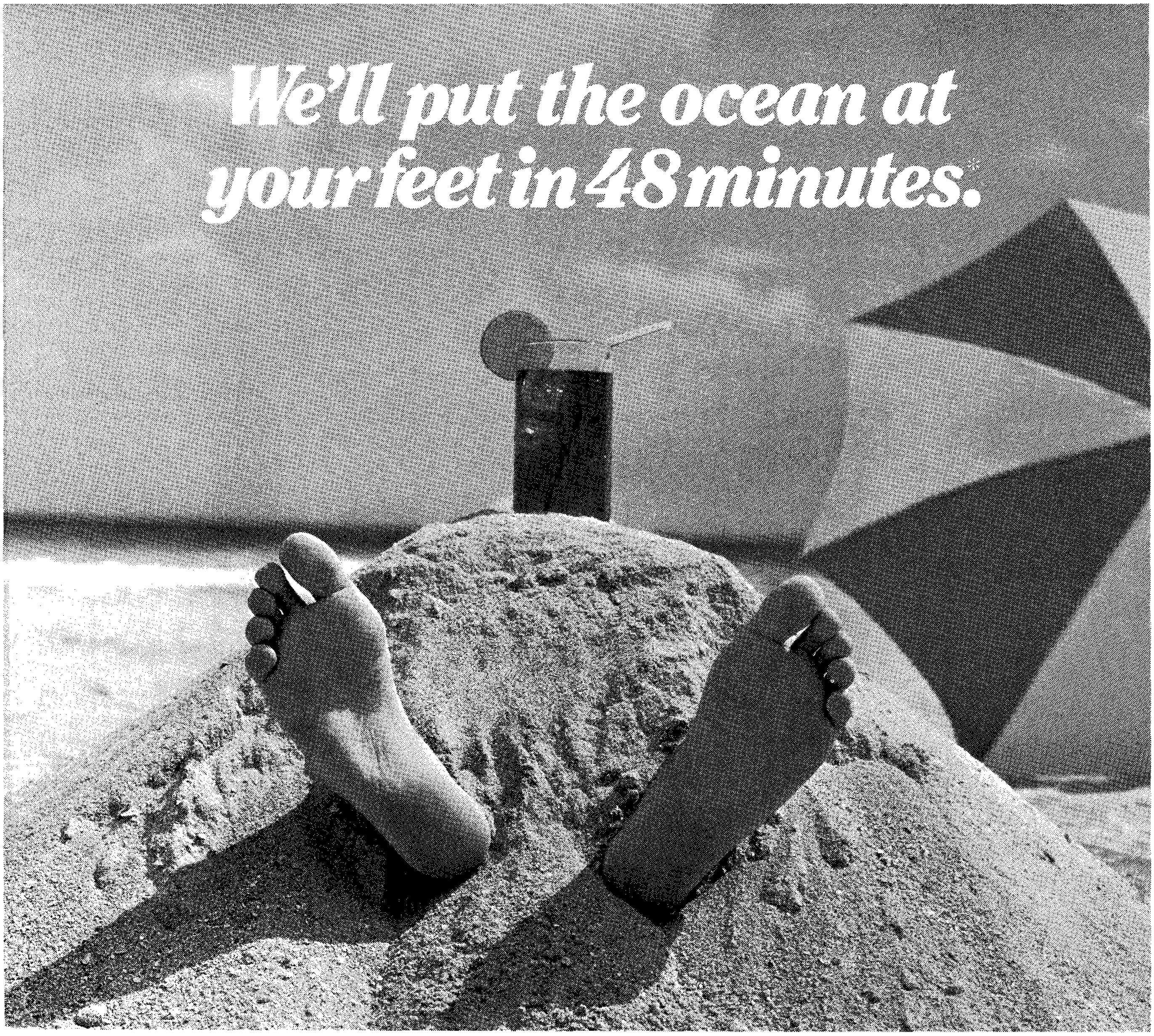
MORTGAGE TERMS

For the most part, New York–area lenders are offering mortgages with 15- and 30-year terms. Generally speaking, the shorter the term of the mortgage, the lower the interest rate, and the faster you begin building equity in your home. Conversely, for the same mortgage amount, someone concerned with the monthly mortgage bill should stretch out the payment period.

The difference can be substantial. Patricia Graham, director of mortgage services at The Marketing Directors, illustrates this with the example of two different mortgages, available from the sponsor's bulk facility, on a "typical one-bedroom" at The Bromley. If the unit costs $217,000 and the buyer puts the minimum 20 percent down, taking out a 30-year fixed-rate mortgage for the balance of $173,600 at interest rates current as of mid-March, the interest rate would be .25 percent higher than if she had taken out a 15-year fixed-rate mortgage for the same amount. The monthly payment, however, on the 30-year would be only $1,460, which is $328 less than the $1,788 for the 15-year.

For those anxious to pay off the home loan, but unhappy about tying up so much money in a residence, some banks offer a sleight of hand that is growing in popularity: a 15-year mortgage based on 30-year terms.

If you just make the payments on schedule, what you end up with in 15 years is a huge balloon payment of principal due. Many borrowers who select this plan do so knowing they're going to be moving before then and selling the unit, so the balloon is of no consequence; if they discover later they aren't going to move after all, they can always refinance the balance anyway. In the meantime, they make lower monthly payments than if they had taken out a 15-year mortgage.



Wish you could live on the ocean all year 'round and still get to work on time?

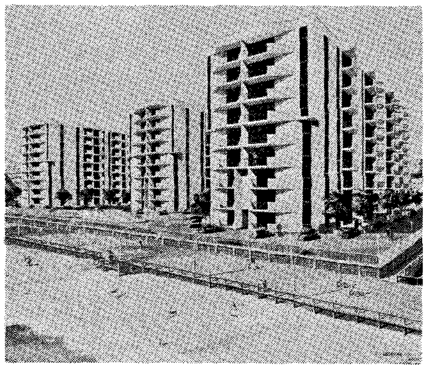
Tired of traffic and trendy, ultra-chic, overcrowded seaside resorts?

Well, now you can have all the comforts of a luxury Manhattan apartment right on the ocean.

Think about this…relax and take a long breath. Smell the fresh salty air and feel the soft white sand underfoot. These sparkling white beaches are considered one of the most beautiful in the United States. Close your eyes and sense the serenity of the sea at Sea Pointe Towers in Long Beach.

There is over two miles of boardwalk for leisurely walks and strolls or healthy jogs and bicycle rides. Or perhaps you'll just want to wiggle your toes in the sand.

Only 30 miles from Manhattan, Sea Pointe Towers is 10 stories of contemporary construction. It has a beautifully designed atrium lobby and a 24 hour doorman to accommodate your needs. Spacious airy apartments include whirlpool baths and marble foyers. The high-tech styled kitchens and appliances are top-of-the-line. Our standards are others' extras.



Enjoy sweeping dramatic views of the ocean and bay. You can even see the New York skyline from some apartments. Exercise in the lap pool, relax in the hot tub or just have fun in the enormous octagonal swimming pool.

The moods and sounds of the ocean will make you the envy of your city friends. Sea Pointe Towers is everything you want from a trendy oceanfront home at a very untrendy price with studios, one- and two-bedroom apartments starting at $150,000.

Sea Pointe Towers is nearing completion. This may be your last time you'll ever have to rush to the beach.

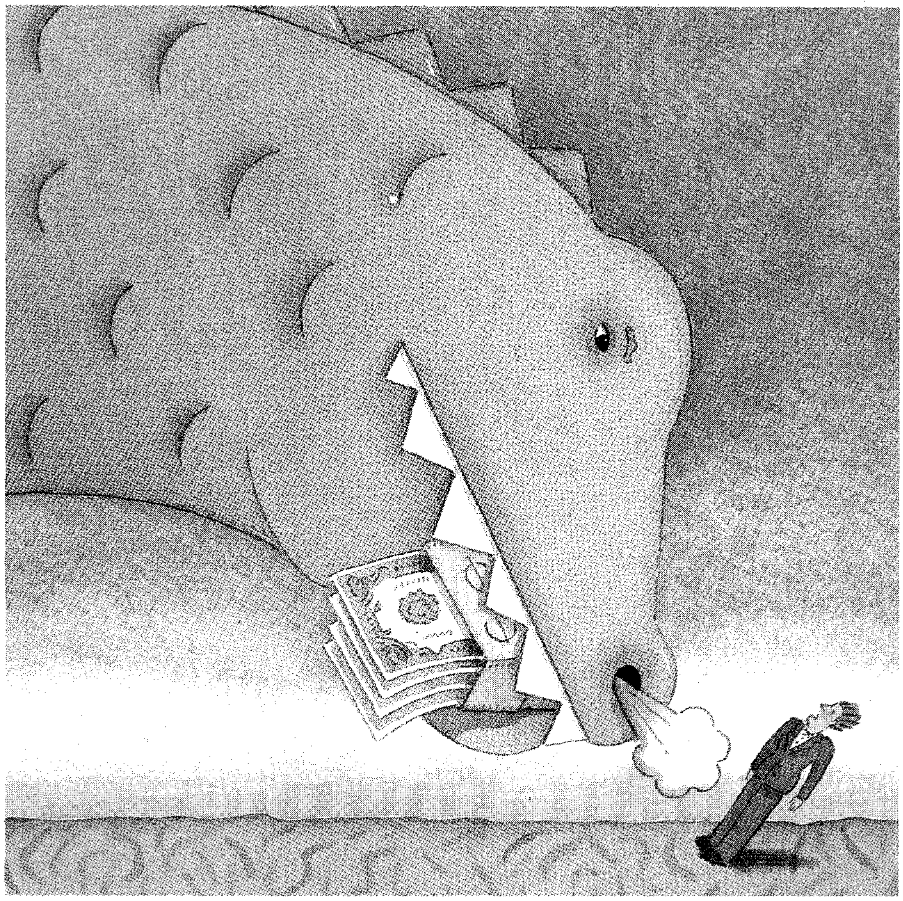
If you yearn for the lifestyle we offer, there's no other place to be—the ocean—all year long. Sea Pointe Towers will make it possible.

Travel time via LIRR from Penn Station.

SEA
POINTE
TOWERS

(516) 889-1000

Sea Pointe Towers, 360 Shore Road, Long Beach, NY 11561
Call Evelyn Mintz, Sales Director at 516-889-1000. Sales Office Open Daily 10AM–6PM. By Appointment Only. Closed Saturdays.
The complete offering is in an offering plan available from sponsor. Architect: Siegmund Spiegel/Baldur Peter, P.C.



But that's not the fancy part. The trick comes for those who are planning to stay. By opting for the 30-year payment schedule, they are paying, on a $100,000 15-year fixed-rate mortgage, only $860 a month, instead of the $1,030 a month they would be paying for a regular 15-year fixed-rate mortgage. This results in an annual savings in payments of about $2,040. If just about half of that savings is sent in as a "thirteenth payment" each year (extra payments all go toward paying the principal of a loan), the loan would be paid off in full in 15 years, with far less cash out of pocket.

First-time home buyers usually don't have the equity necessary to engage in fancy financial maneuvering. For these people, the 15-year mortgage with a 30-year payment schedule may make good sense. It's also in their best interest to borrow as much as possible—unless the mortgage runs over the $153,100 level and becomes nonconforming. In this case, one might consider upping the down payment sufficiently to bring the mortgage in under $153,100 in order to keep interest costs lower.

HOME AS EQUITY

Second-time buyers who want more cash on hand may want to investigate home-equity loans or lines of credit. With this type of financing, one borrows against the equity in one's property. A buyer selling a $100,000 home to purchase a $250,000 condominium, for instance, might put $100,000 down, borrow $150,000, and take out a $50,000 home-equity line of credit. This could be used for such things as renovations, furnishing, decorating, college tuition, or, now that the IRS is phasing out the deductibility of consumer-loan interest, paying consumer installment debt.

Home-equity borrowing is becoming increasingly popular because of the tax-law changes, and obtaining one at the time of a home purchase is wise because of possible savings on closing costs. Usually, lenders will use the same appraisal and can be convinced to charge one legal fee and one application fee, for combined savings in the hundreds of dollars on a larger loan.

"There's a tremendous interest in home-equity loans," says Albert Sorrentino, vice-president of real-estate business management at Citibank. At Citibank, home-equity borrowers pay the prime rate only for the first twelve months of home-equity borrowing. After that, there are two different options (the choice between these must be made prior to closing, however): Pay a 2 percent origination fee and the interest rate will float at 1.25 percent over the prime; or pay a $200-flat origination fee and a rate of 1.75 percent over the prime.

A cautionary note on home-equity loans: Like adjustable mortgages, all such loans have variable rates tied to an index such as the prime or Treasury bills, but in this case there are no caps.

BARGAINING WITH BANKS

Bargaining over loans is banking's little secret. Officially, no one does it, and even when it is done, it's nothing dramatic. Still, while no one wants to admit it, at some banks, big borrowers and established customers who use other bank services do have some leverage. As one banker said, when a borrower has a relationship with the bank, it may be possible to get the lender to consider the larger picture. If you have a large balance in a no-interest checking account, for instance, you might be able to get the bank to reduce the origination fee, perhaps in return for a slightly higher interest rate.

RESERVING A MORTGAGE

After you've scoured the real-estate ads for the right apartment, worn yourself out visiting model units, and finally found what you want, a major concern is getting the financing in order quickly. Many sponsors will make every effort to secure financing based upon your initial application. If they can't get you approved for a loan from their bulk facility, they'll try to place you elsewhere (it is a good idea to make sure this will be done at no extra charge to you).

If you don't want to wait until the last minute to make sure you have financing, Manufacturers Hanover Trust Company has an innovative new program, Reserve-a-Mortgage, that will guarantee you a monthly payment amount based on your income, before you have found an apartment—or even started looking. Says Christopher Rose, "With Reserve-a-Mortgage, we're reversing the steps. Come to us first, and we'll give you a six-month commitment to that amount." Remember, this isn't a commitment to a mortgage amount, but to a monthly payment. If, over the next few months, interest rates rise, the amount you could borrow under the commitment would go down; up, if interest rates drop.

In general, it appears to be a good time to borrow to buy a co-op or condominium. The torrid pace at which apartment prices were rising has slowed, making it more of a buyers' market, and interest rates, while they are fluctuating, are still relatively low.

Be informed. Don't take the first offer. Draw up a list of questions and make sure that every lender you approach answers them all—and does this in a way that makes you feel comfortable about asking more if you need to. Buying and financing a home may be the biggest financial commitment you ever make—and if you're aware of the full range of mortgage and home options, you can find an arrangement you can both live in—and live with. ●

Down with mortgage payments!

Refinance at Emigrant's below market rates and enjoy lower monthly payments.

At today's rates, refinancing your home or co-op makes sense. Emigrant makes it easy. We'll help you work out the deal that's best for you.

Find out just how much refinancing could save you by calling or visiting any of Emigrant's 27 conveniently located offices.

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(212) 599-9400 • (212) 883-5803

EMIGRANT
SAVINGS BANK

ember FDIC

Equal Housing Lender
Equal Opportunity Lender

Vision • Achievement • Success

GRAND OPENING

The Horizon. It's everything you imagined luxury riverside living could be. And more. East 30's convenient. East Side exciting. With midtown's first public waterfront park right at your doorstep. Spectacular city and unobstructed river views. Two private clubs,* The Spa and rooftop Horizon Club, to assure your personal well-being. Twenty-four hour concierge, doorman and a host of other amenities to help put the pressures of life behind you.

Be among the first to select from studios, one, two and three bedroom residences. All graced with the exquisite detail that distinguishes a Glick Organization condominium. The Horizon, on East 37th Street at the river. Visit our sales center today and bring your personal vision to life.

THE *Horizon*

Sales Center: 664 First Avenue at 38th Street. 212-686-6363.

A GLICK ORGANIZATION CONDOMINIU

The complete offering terms are in an offering plan available from the Sponsor. NY. CD86-399. This advertisement is not an offering to New Jersey residents. Exclusive Sales Agents: The Marketing Directors, Inc. Sponsor: Glick Development Affiliates. *Anticipated Opening, Summer 1988

NEW BUILDINGS
OPENING THIS SPRING

Spring is home-hunting time, when New Yorkers search out the best in apartment living. This season, a large number of luxury units are ready for occupancy. This list of residential properties includes a selection of buildings whose beginning occupancy dates fall between February 23 and June 21. Unless otherwise noted, all buildings are condominiums or rentals.

Prices reflect the market in February and March and are subject to change. While owner-rentals are available in some of the condominium buildings, the rental information provided is for previously unoccupied units available from the sponsors.

Given the rate at which apartments in these buildings are selling or renting, not all of the unit types mentioned for each property may still be available. Services listed under "Amenities" may be provided on a fee basis.

As a location guide to new construction, an advertisers' map appears on pages 16A and 17A. Each neighborhood is color-keyed to the map.

DOWNTOWN BATTERY PARK CITY

Tip of Manhattan–Houston Street
Hudson River–East River

BATTERY POINTE

300 Rector Place, NYC.
SALES: Gilbert Charles Beylen, Inc., 212-945-4294.
9 stories; 154 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	560-600	$136-147K	$560
1-bdrm	650-700	$156-180K	$635
2-bdrm	900-1,010	$247-280K	$890-1,000

AMENITIES: Banquet/meeting room, concierge/doorman, fitness center, intrusion alarms in apartments, landscaped rooftop sun decks.

APARTMENTS: All: Marble bathroom, oak parquet floors, foyer, individual thermostats, soundproof, double-paned windows. Some: Bathroom adjoining each bedroom, walk-in closet, dressing room.

CEILING HEIGHT: 8'.

GREENWICH COURT

275-295 Greenwich Street, NYC.
SALES: The Marketing Directors, Inc., 212-233-8855.
11 stories; 261 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	422-580	$167-197K	$196-269
1-bdrm	607-909	$205-301K	$275-422
2-bdrm	1,026-1,286	$320-398K	$476-691
3-bdrm	1,964	$610-652K	$925-1,047

The listings throughout this special advertising section have been compiled by New York Magazine with the help of developers, sales-and-marketing agents, and advertising and public-relations firms, and the magazine cannot be responsible for their accuracy. Nothing here should be construed as an offer to sell or a solicitation of an offer to buy any of the properties herein.

AMENITIES: Concierge, doorman, valet dry cleaning, landscaped courtyard, attended mail-and-package room, storage, rooftop gazebos with benches and trees, intrusion alarms in apartments.

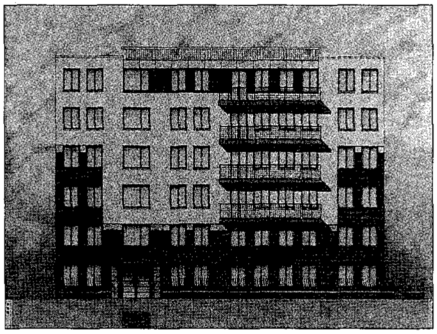
APARTMENTS: All: Marble bathroom, oak parquet floors, soundproof, double-paned windows. Some: Balcony/terrace, bathroom adjoining each bedroom, walk-in closet, foyer, pantry, marble powder room, whirlpool bath.

CEILING HEIGHT: 8'1".

THE VILLAGE

Houston Street–14th Street
Hudson River–East River

THE PERRY & WEST APARTMENTS



167 Perry Street, NYC.
SALES: Debra Kameros, 212-255-2737, 212-432-5002.
6 stories; 75 residential units.
Cooperative building.

COST

Unit	Sq. Ft.	Price	Maintenance
Studio	420-600	$121-171K	$205-289
1-bdrm	650-770	$181-285K	$296-482
Duplex			
1-bdrm	765-1,120	$245-310K	$414-524

AMENITIES: Doorman, pets allowed, audio-visual security system, rooftop sun deck.

APARTMENTS: All: Oak floors, foyer, individual thermostats, oversize, soundproof, double-paned windows. Some: Bathroom adjoining each bedroom, walk-in closet, den, room-size entry gallery, fireplace, private garden, pantry, skylight, terrace, whirlpool bath.

CEILING HEIGHTS: 8'6"–9'.

366 WEST 11TH ST.

366 West 11th Street, NYC.
SALES: Pretium Associates, 212-627-2770, 212-334-9005.
14 stories; 81 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges*
Studio	425-650	$132-260K	$256-396
1-bdrm	600-750	$200-329K	$364-447
2-bdrm	1,100-1,200	$323-586K	$575-700
Penthouse	500-570	$255-315K	$396-447
Duplex			
2-bdrm	1,100-1,500	$480-675K	$575-882
Penthouse	1,450	$750K	$844

*Real-estate tax included.

AMENITIES: Lobby attendant, pets allowed, intrusion alarms in apartments, rooftop sun deck.

APARTMENTS: All: Oak floors, individual thermostats, soundproof, double-paned windows. Some: Glass-enclosed balcony, marble bathroom, dressing room, fireplace, foyer, private garden, eat-in kitchen, marble powder room, terrace, washer/dryer, whirlpool bath.

CEILING HEIGHT: 8'.

PARC VILLAGE

44 East 12th Street, NYC.
SALES: Corcoran Group Marketing, Inc., 212-529-4000.
11 stories; 44 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges*
Studio	403	$119-128K	$258
1-bdrm	584-997	$180-280K	$372-633
2-bdrm	1,027	$280-315K	$654
Duplex penthouse			
2-bdrm	1,357	$595K	$864
3-bdrm	1,294-1,501	$455-625K	$825-957

*Real-estate tax included.

AMENITIES: Baby-sitting, concierge, doorman, pets allowed, separate storage area, rooftop sun deck.

GREENWICH VILLAGE

1. The Perry & West Apartments
167 Perry Street
212-255-2737

2. Parc Village
44 East 12th Street
212-529-4000

LOWER MIDTOWN

3. 120 West 18th Street
120 West 18th Street
212-627-8650

MIDTOWN

4. The Horizon
415 East 37th Street
212-686-6363

5. Riverbank West
555 West 42nd Street
212-564-4200

6. CitySpire
150 West 56th Street
212-753-7588

7. Carnegie Plaza
162 West 56th Street
212-977-9111

8. Trump Parc
106 Central Park South
212-247-7000

YORKVILLE

9. The Colorado
201 East 86th Street
212-860-7200

10. Channel Club
455 East 86th Street
212-349-0003

11. The Louisiana
300 East 90th Street
212-996-3900

12. The Waterford
300 East 93rd Street
212-996-7000

UPPER WEST SIDE

13. One Central Park Place
Columbus Circle
212-704-9955

14. Lincoln Towers
140, 150, 160, 165,
170, 180, 185, 205
West End Avenue
212-769-1580

15. 235 West End Avenue
235 West End Avenue
212-496-6300

16. The Broadway
2250 Broadway
212-496-5533

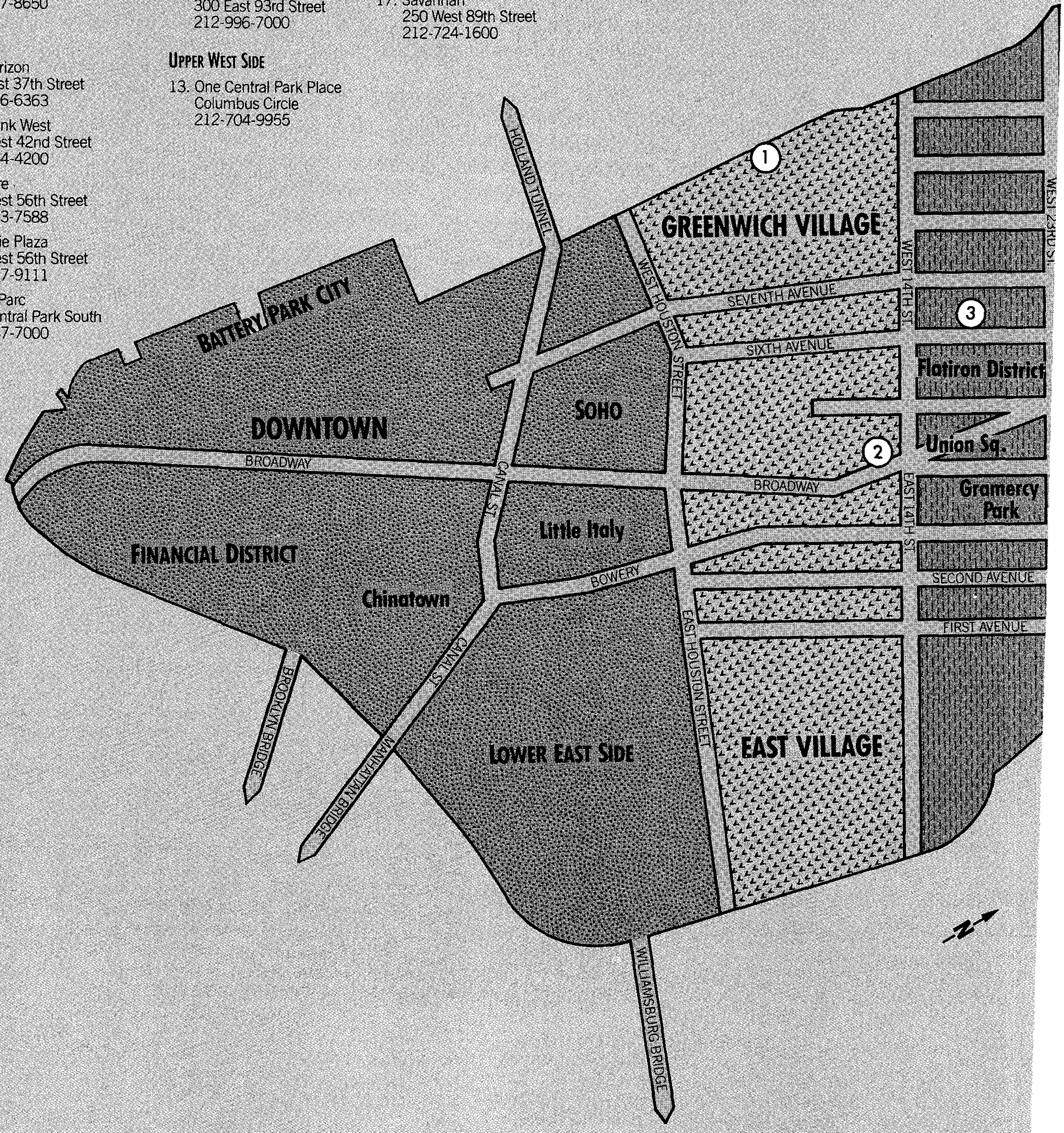
17. Savannah
250 West 89th Street
212-724-1600

LONG ISLAND

18. Sea Pointe Towers
340–360 Shore Road
Long Beach
516-889-1000

BRONX/WESTCHESTER

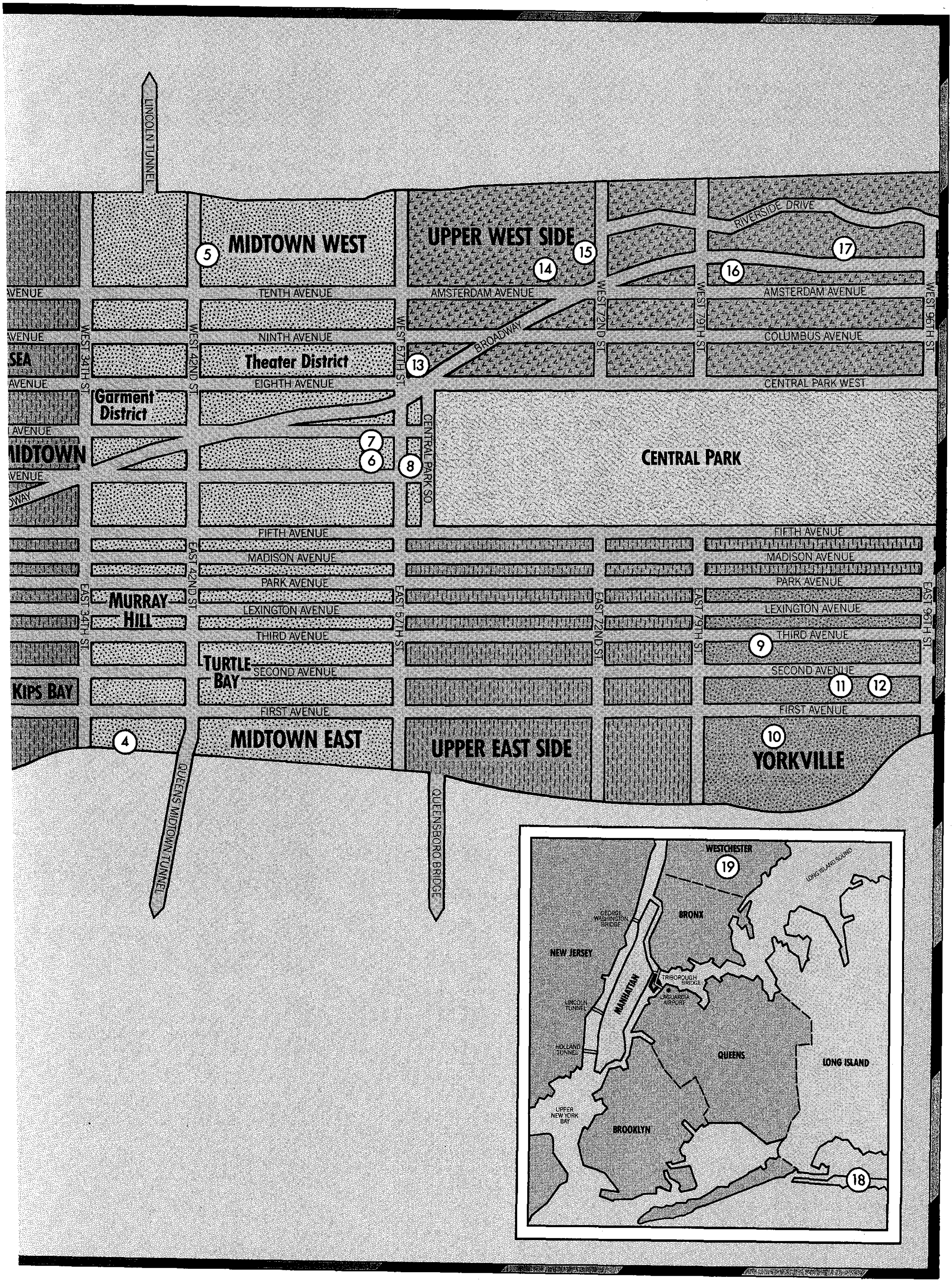
19. Boulder Ridge
Sprain Road
Scarsdale
914-478-2228



①
GREENWICH VILLAGE
WEST 23RD ST.
WEST 14TH ST.
③
SEVENTH AVENUE
SIXTH AVENUE
Flatiron District
HOLLAND TUNNEL
WEST HOUSTON STREET
BATTERY PARK CITY
SOHO
DOWNTOWN
②
Union Sq.
BROADWAY
BROADWAY
CANAL ST.
Gramercy Park
EAST 14TH ST.
Little Italy
FINANCIAL DISTRICT
BOWERY
SECOND AVENUE
Chinatown
FIRST AVENUE
EAST HOUSTON STREET
CANAL ST.
BROOKLYN BRIDGE
MANHATTAN BRIDGE
LOWER EAST SIDE
EAST VILLAGE
N
WILLIAMSBURG BRIDGE

ADVERTISERS' GUIDE TO THE NEW REAL ESTATE

APRIL/MAY 1987


LINCOLN TUNNEL
MIDTOWN WEST
5
UPPER WEST SIDE
15
14
RIVERSIDE DRIVE
17
16
AVENUE
TENTH AVENUE
AMSTERDAM AVENUE
WEST 72ND ST
WEST 79TH ST
AMSTERDAM AVENUE
WEST 96TH ST
AVENUE
WEST 34TH ST
WEST 42ND ST
NINTH AVENUE
WEST 57TH ST
BROADWAY
COLUMBUS AVENUE
SEA
Theater District
13
AVENUE
EIGHTH AVENUE
CENTRAL PARK WEST
Garment District
AVENUE
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CENTRAL PARK SO.
MIDTOWN
CENTRAL PARK
AVENUE
WAY
FIFTH AVENUE
FIFTH AVENUE
EAST 42ND ST
MADISON AVENUE
MADISON AVENUE
PARK AVENUE
PARK AVENUE
EAST 34TH ST
MURRAY HILL
EAST 57TH ST
EAST 72ND ST
EAST 79TH ST
EAST 96TH ST
LEXINGTON AVENUE
LEXINGTON AVENUE
THIRD AVENUE
THIRD AVENUE
9
TURTLE BAY
SECOND AVENUE
SECOND AVENUE
11
12
KIPS BAY
FIRST AVENUE
FIRST AVENUE
10
4
MIDTOWN EAST
UPPER EAST SIDE
YORKVILLE
QUEENS MIDTOWN TUNNEL
QUEENSBORO BRIDGE
WESTCHESTER
19
LONG ISLAND SOUND
GEORGE WASHINGTON BRIDGE
BRONX
NEW JERSEY
MANHATTAN
TRIBOROUGH BRIDGE
LAGUARDIA AIRPORT
LINCOLN TUNNEL
HOLLAND TUNNEL
QUEENS
LONG ISLAND
UPPER NEW YORK BAY
BROOKLYN
18

APARTMENTS: All: Marble bathroom, walk-in closet, oak floors, individual thermostats, soundproof, double-paned windows. Some: Bathroom adjoining each bedroom, formal dining room, dressing room, room-size entry gallery, fireplace, foyer, marble powder room, terrace, whirlpool bath.

CEILING HEIGHT: 9'6".

WEST COAST APARTMENTS

110-114 Horatio Street, NYC.
RENTALS: Rockrose Development Corp., John Albert, 212-627-5880, 212-697-4422.
9 stories; 156 residential units.

COST

Unit	Sq. Ft.	Rent
Studio	436-540	$995-1,345
1-bdrm	603-789	$1,470-1,695
2-bdrm	760-1,110	$1,795-2,675
Penthouse		
1-bdrm	549	$1,495
2-bdrm	765	$2,695

AMENITIES: Lobby attendant, valet dry cleaning, pets allowed, rooftop sun deck.

APARTMENTS: All: Oak parquet floors, individual thermostats, soundproof, double-paned windows. Some: Bathroom adjoining each bedroom, walk-in closet, dressing room, powder room, terrace.

CEILING HEIGHTS: 8'–12'.

> ***ARCHITECT***
> ***PHILIP JOHNSON***
> ***I remember when I was in my twenties, when Rockefeller Center was going up, saying this will be the end of New York, the density is much too high. I was wrong. New York is about height, bulk, mass.***

THE SEQUOIA

222 West 14th Street, NYC.
SALES: Richard Cantor, Inc., 212-222-1400.
15 stories; 132 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	357-989	$119-215K	$127-274
1-bdrm	610-1,773	$210-325K	$214-328
2-bdrm	997-1,112	$374-455K	$350-390
Duplex/triplex penthouse			
2-bdrm	1,428-1,767	$475-625K	$424-548
Greenhouse Apartment	499-1,200	$210-393K	$178-440

AMENITIES: Automatic teller machine, concierge, valet dry cleaning, attended garage, fitness center, pets allowed.

APARTMENTS: All: Oak parquet floors, pass-through kitchen, individual thermostats, soundproof, double-paned windows. Some: Balcony/terrace, bathroom adjoining each bedroom, walk-in closet, dressing room, room-size entry gallery, foyer, greenhouse, pantry, powder room, floor-to-ceiling windows.

CEILING HEIGHTS: 8'–11'.

LOWER MIDTOWN

14th Street–34th Street
Hudson River–East River

120 WEST 18TH STREET

120 West 18th Street, NYC.
SALES: Corcoran Group Marketing, Inc., 212-627-8650.
6 stories; 10 residential units.

COST

Unit[1]	Sq. Ft.	Price	Common Charges*
Loft	1,767-2,000	$435-600K	$425-610
Penthouse	1,767	$625K	$720

*Real-estate tax included.
[1]Convertible to one-, two-, and three-bedroom units.

AMENITIES: Pets allowed, rooftop sun deck.

APARTMENTS: All: Walk-in closet, turnkey elevator, fireplace, oak floors, pantry, individual thermostats, washer/dryer, whirlpool bath, oversize, soundproof, double-paned windows. Some: Dressing room, foyer, terrace with serving bar, skylight.

CEILING HEIGHT: 10'.

L'ISOLA

157 East 32nd Street, NYC.
SALES: The Marketing Directors, Inc., 212-213-3900.
23 stories; 81 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	488-543	$161-194K	$372-390
1-bdrm	639-647	$208-243K	$498-501
2-bdrm	900-1,023	$306-367K	$704-784

AMENITIES: Concierge, fitness center, garden, pets allowed, plaza with fountain, intrusion alarms in apartments.

APARTMENTS: All: Marble bathroom, pass-through kitchen, individual thermostats, soundproof, double-paned windows. Some: Balcony/terrace, bathroom adjoining each bedroom, walk-in closet, bay window, greenhouse window.

CEILING HEIGHT: About 8'5".

MIDTOWN

34th Street–57th Street
Hudson River–East River

RIVERBANK WEST

555 West 42nd Street, NYC.
RENTALS: Scott Burke, 212-564-4200.
44 stories; 418 residential units.

COST

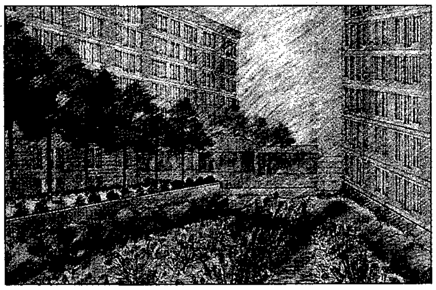
Unit	Sq. Ft.	Rent
Studio	386-413	$950-1,180
1-bdrm	513-702	$1,125-1,830
2-bdrm	866-1,046	$1,600-3,200
3-bdrm	1,107-1,126	$2,250-2,950

AMENITIES: Business center, concierge, doorman, valet dry cleaning, attended garage, garden, health club (fee) with 25' x 50' swimming pool, housekeeping service, intrusion alarms in apartments, bicycle storage room, rooftop sun deck, tailor, valet services.

APARTMENTS: All: Balcony, bathroom adjoining each bedroom, walk-in closet, oak parquet floors, foyer, soundproof, double-paned windows. Some: Eat-in kitchen, pass-through kitchen, terrace.

CEILING HEIGHT: 8'4".

MIDWEST COURT



410 West 53rd Street, NYC.
RENTALS: Rockrose Development Corp., John Albert, 212-245-7333, 212-697-4422.
7 stories; 220 residential units.

COST

Unit	Sq. Ft.	Rent
Studio	415-470	$955-1,080
1-bdrm	515-615	$1,045-1,335
2-bdrm	827-975	$1,655-1,860

AMENITIES: Lobby attendant, landscaped courtyard, pets allowed, audio-visual security system, rooftop sun deck.

APARTMENTS: All: Oak parquet floors, individual thermostats, soundproof, double-paned windows. Some: Bathroom adjoining each bedroom, walk-in closet, basement recreation room.

CEILING HEIGHT: 8'6".

UPPER EAST SIDE

57th Street–96th Street
Fifth Avenue–East River

RIO THE CONDOMINIUM AND SPA

304 East 65th Street, NYC.
SALES: Alvin Preiss, Inc., Kathryn Kamen, 212-988-9898.
40 stories; 128 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges*
1-bdrm	842-944	$255-452K	$518-597
2-bdrm	1,145	$530-551K	$732
3-bdrm	1,683	$533-654K	$1,042

*Real-estate tax included.

AMENITIES: Banquet/meeting room, catering, concierge, doorman, valet dry cleaning, landscaped garden plaza, health spa with 16' x 50' swimming pool, hotel services, maid service, party services, pets allowed, intrusion alarms in apartments, rooftop sun deck.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, bleached-red-oak floors, foyer, terrace, individual thermostats, floor-to-ceiling, soundproof, double-paned windows, whirlpool bath. Some: Walk-in closet, fireplace, formal dining room, marble powder room.

CEILING HEIGHT: 8'8".

THE FORUM

343 East 74th Street, NYC.
SALES: Gilbert Charles Beylen, Inc., 212-737-2311.
25 stories; 148 residential units.
Cond-op building.

COST

Unit	Sq. Ft.	Price	Maintenance
2-bdrm	1,022	$316-341K	$845-913
Duplex 3-bdrm	1,813-1,862	$718-743K	$1,942-2,012
Triplex 3-bdrm	2,344-2,378	$813-848K	$2,207-2,305

AMENITIES: Concierge, designer-decorated apartments available, doorman, health club, pets allowed, intrusion alarms in apartments, rooftop sun deck.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, herringbone-pattern oak floors, pass-through kitchen, individual thermostats, washer/dryer, whirlpool bath, oversize, soundproof, double-paned windows. Some: Balcony/terrace, walk-in closet, fireplace, foyer, powder room, floor-to-ceiling windows.

CEILING HEIGHT: 8'6".

THE PROMENADE

530 East 76th Street, NYC.
SALES: The Marketing Directors, Inc., 212-570-9000.
39 stories; 218 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges*
1-bdrm	680-1,079	$330-601K	$476-756
2-bdrm	1,109-1,768	$560-845K	$776-1,238
Duplex 3-bdrm	2,442-2,930	$1,600-2,500K	$1,710-2,053
4-bdrm	3,032-3,082	$2,400-2,700K	$2,097-2,160

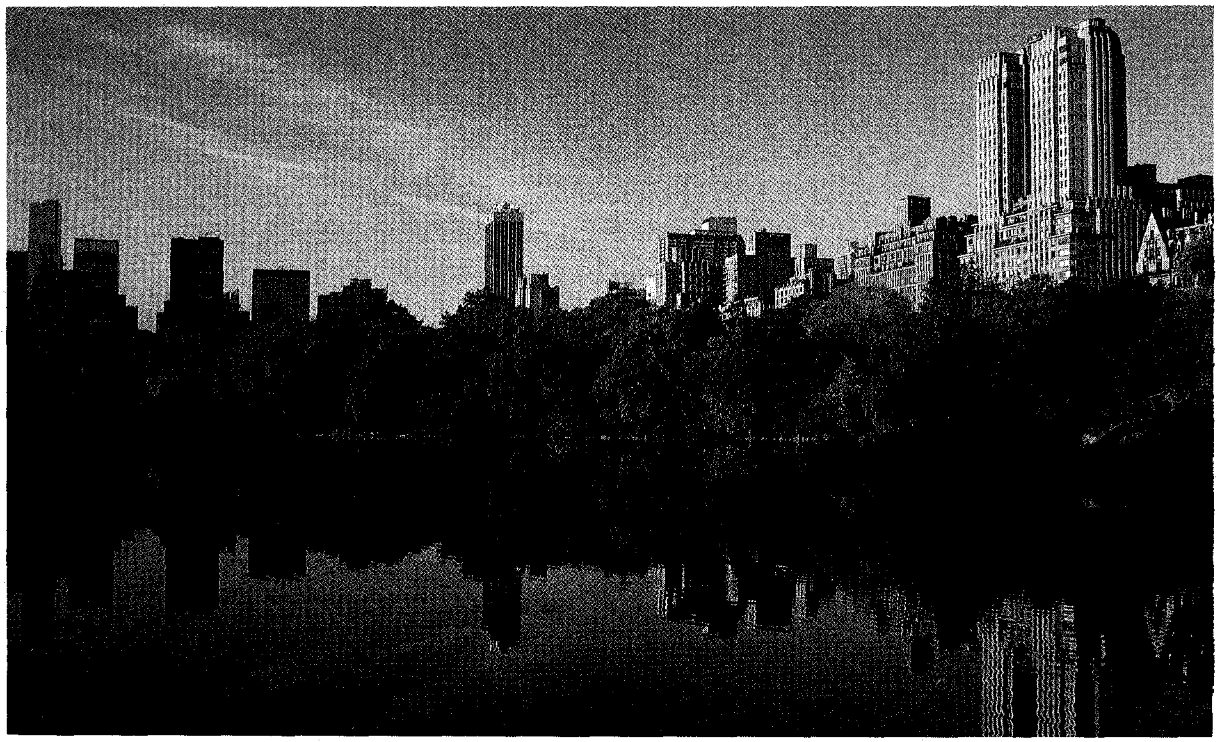
*Real-estate tax included.

AMENITIES: Banquet/meeting room, business center with computer and telex, concierge, doorman, attended garage, health club with 20' x 40' swimming pool and solarium, limousine service, nursery, intrusion alarms in apartments, audio-visual security system, maid and valet services.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, herringbone-pattern oak floors, pass-through kitchen, individual thermostats, soundproof, double-paned windows. Some: Balcony, walk-in closet, formal dining room, foyer, marble powder room, washer/dryer.

CEILING HEIGHT: 9'.

Watch the horizon. Something Zeckendorf is happening.



Where Central Park South Meets Central Park West.
(212) 704-9955

Sponsor: Columbus Circle Development Co. This advertisement is not an offering. No offering can be made until an offering plan is filed with the Department of Law of the State of New York. This advertisement is made pursuant to Cooperative Policy Statement No. 1 issued by the New York State Attorney General. File No. CD 87-0061

Come toast the rise of eastern civilization.

Our superb model apartments are now open for viewing.

And you're invited to experience the excitement. Take in the spectacular views of the river and the city through dramatic walls of glass. And see why Channel Club offers the most civilized lifestyle in all of Manhattan including a concierge, valet and 24-hour doorman...temperature controlled wine cellar and multimedia room...plus a health spa with sauna and glass-enclosed pool*. All this in one of the loveliest neighborhoods in the city, near Gracie Mansion and delightful Carl Schurz Park. Please call for a private viewing today.

Studios from $170,000
1 Bedrooms from $242,000
2 Bedrooms with Dining from $616,000
3 Bedrooms with Dining from $595,000

*Estimated completion date is Fall 1987.

Every day 10AM-6PM
Appointments recommended
(212) 349-0003

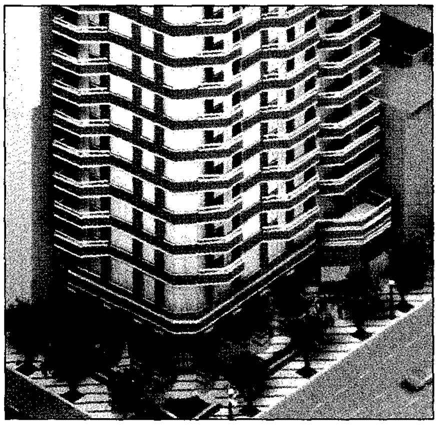
CHANNEL CLUB
CONDOMINIUMS
On the eastern shore of Manhattan at York Avenue and East 86th Street.

SPONSOR: SUTTON EAST ASSOCIATES 86, SALES OFFICE: 500 EAST 86th STREET. EXCLUSIVE SALES AND MARKETING AGENT: M.J. RAYNES INC. The complete offering terms are in an Offering Plan available from the Sponsor.

YORKVILLE

79th Street–96th Street
Park Avenue–East River

THE DUNHILL



401 East 84th Street, NYC.
SALES: Gilbert Charles Beylen, Inc., 212-794-2100.
29 stories; 88 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges
1-bdrm	685–920	$212–268K	$330–460
2-bdrm	1,130	$306–382K	$550
Triplex penthouse			
3-bdrm	3,226	$1,220K	$750

AMENITIES: Banquet/meeting room, concierge, doorman, fitness center, pets allowed, playroom and play yard for children, intrusion alarms in apartments, video security system, landscaped rooftop sun deck.

APARTMENTS: All: Balcony, marble bathroom, herringbone-pattern Asian-oak floors, individual thermostats, soundproof, double-paned windows. Some: Bathroom adjoining each bedroom, walk-in closet, room-size entry gallery, foyer, whirlpool bath, wraparound windows.

CEILING HEIGHTS: 8′–9′.

THE AMERICA

300 East 85th Street, NYC.
SALES: Gilbert Charles Beylen, Inc., 212-734-3200.
36 stories; 200 residential units.
Cond-op building.

COST

Unit	Sq. Ft.	Price	Maintenance
Studio	470–493	$138–166K	$455–517
1-bdrm	635–807	$176–232K	$531–795
2-bdrm	955–1,300	$277–456K	$972–1,292

AMENITIES: Concierge, valet dry cleaning, garage, garden, health club with 19′ x 26′ swimming pool, attended lobby, pets allowed, intrusion alarms in apartments, valet services.

APARTMENTS: All: Marble bathroom, Asian-cherrywood floors, individual thermostats, soundproof, double-paned windows. Some: Balcony, bathroom adjoining each bedroom, walk-in closet, dressing room, foyer, eat-in kitchen, marble powder room, whirpool bath.

CEILING HEIGHT: 8′6″.

THE COLORADO

201 East 86th Street, NYC.
RENTALS: Raskin, Matza & Cohen, Inc.,
212-860-7200.
36 stories; 256 residential units.

COST

Unit	Rent
Studio	$1,065–1,275
1-bdrm	$1,480–1,790
2-bdrm[1]	$1,900–2,150

[1] Convertible.

AMENITIES: Doorman, valet dry cleaning, pets allowed, rooftop sun deck.

APARTMENTS: All: Oak parquet floors, individual thermostats, oversize, soundproof, double-paned windows. Some: Bathroom adjoining each bedroom, walk-in closet, foyer, eat-in kitchen, pass-through kitchen, powder room.

CEILING HEIGHT: 8′4″.

CHANNEL CLUB

455 East 86th Street, NYC.
SALES: M. J. Raynes Incorporated, 212-349-0003.
40 stories; 150 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	458–712	$170–218K	$236–388
1-bdrm	669–907	$242–404K	$345–468
2-bdrm	1,253–1,325	$550–750K	$639–684
3-bdrm	1,509–1,640	$595–975K	$773–847
Penthouse			
2-bdrm	1,253–1,325	$695–750K	$647–684
3-bdrm	1,640	$975K	$847
Duplex			
2-bdrm	1,498	$449K	$766

AMENITIES: Automatic teller machine, concierge, doorman, valet dry cleaning, health club with 20′ x 40′ swimming pool and skylight, limousine service, media lounge, intrusion alarms in apartments, separate storage area, wine cellar, maid and valet services.

APARTMENTS: All: Marble bathroom, herringbone-pattern oak floors, individual thermostats, whirlpool bath, soundproof, double-paned windows. Some: Balcony, bathroom adjoining each bedroom, walk-in closet, dressing room, formal dining room, marble powder room, washer/dryer.

CEILING HEIGHT: 8′6″.

> ***ARCHITECT***
> ***SCOTT BROMLEY***
> ***We have the greatest foundation—solid bedrock. You can build anything on it. I think that as the uncrowned capital of the world, we should encourage all forms of new technology and materials. I would pass a law encouraging that. It's important to be able to play here, to astonish the planet.***

THE LOUISIANA

300 East 90th Street, NYC.
SALES: Corcoran Group Marketing, Inc., Pat Herman,
212-996-3900.
10 stories; 32 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges*
1-bdrm	657–767	$180–228K	$416–507
2-bdrm	1,072–2,144	$295–455K	$656–1,014
Duplex			
1-bdrm	673–1,337	$167–287K	$372–640
2-bdrm	1,357–1,673	$325–350K	$724–780

*Real-estate tax included.

AMENITIES: Doorman/concierge, pets allowed, rooftop sun deck.

APARTMENTS: All: Marble bathroom, oak parquet floors, individual thermostats, oversize, soundproof, double-paned windows. Some: Bathroom adjoining each bedroom, fireplace, foyer, terrace.

CEILING HEIGHT: 8′.

THE WATERFORD

300 East 93rd Street, NYC.
SALES: Gilbert Charles Beylen, Inc., 212-996-7000.
48 stories; 230 residential units.

COST

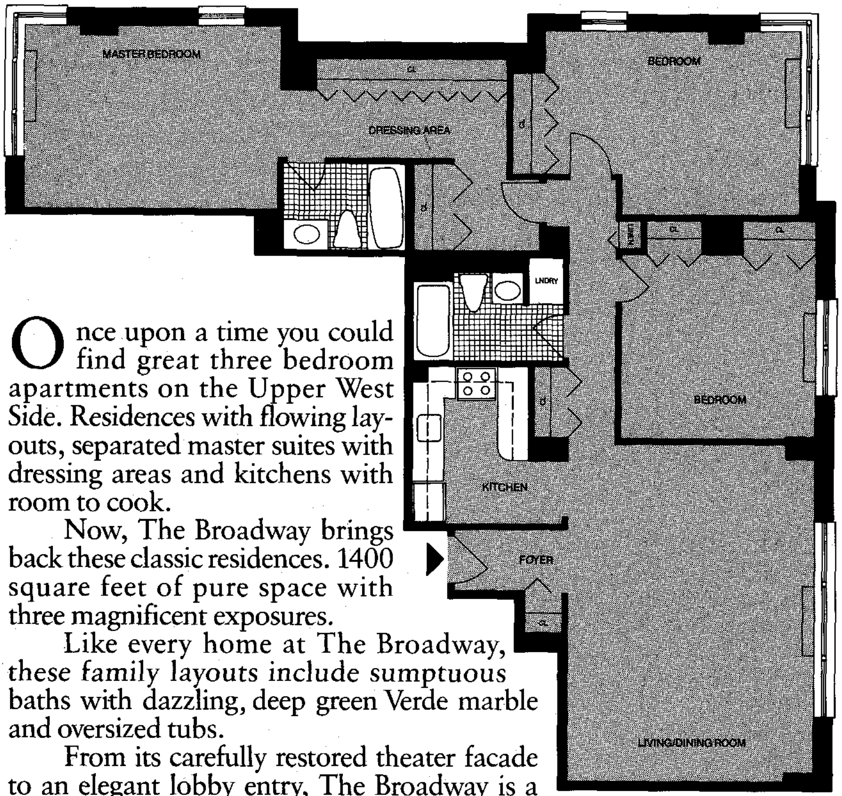
Unit	Sq. Ft.	Price	Common Charges
Studio	444	$126–166K	$215
1-bdrm	820	$177–229K	$311–383
2-bdrm	1,031	$273–369K	$442–498

AMENITIES: Banquet/meeting room, concierge, doorman, valet dry cleaning, garden solarium, multilevel health club, pets allowed, playroom for children, intrusion alarms in apartments, audio-visual security system, rooftop sun deck.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, herringbone-pattern Asian-oak floors, individual thermostats, oversize, soundproof, double-paned windows. Some: Balcony, walk-in closet, formal dining room, foyer, pass-through kitchen, marble powder room, bay windows.

CEILING HEIGHT: 8′6″.

THE BROADWAY REVIVAL OF A 3 BEDROOM CLASSIC



Once upon a time you could find great three bedroom apartments on the Upper West Side. Residences with flowing layouts, separated master suites with dressing areas and kitchens with room to cook.

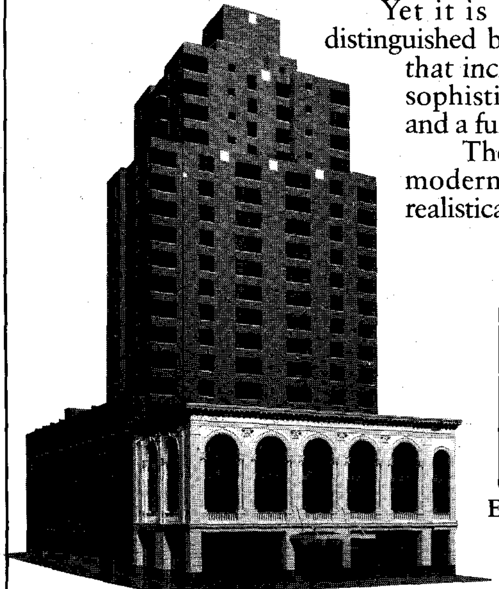
Now, The Broadway brings back these classic residences. 1400 square feet of pure space with three magnificent exposures.

Like every home at The Broadway, these family layouts include sumptuous baths with dazzling, deep green Verde marble and oversized tubs.

From its carefully restored theater facade to an elegant lobby entry, The Broadway is a reminder of the classic West Side. There is even a landscaped, interior courtyard like the great pre-war buildings used to have.

Yet it is a new condominium with distinguished building services and amenities that include an attentive concierge, a sophisticated video intercom system and a fully equipped exercise room.

The Broadway three bedroom. A modern classic. And best of all, it's realistically priced at only $495,000.



THE BROADWAY
At 81st Street

Exclusive Condominium Residences

(212) 496-5533

Studios from $129,000 One Bedrooms from $213,750
Two Bedrooms from $344,800 Three Bedrooms from $495,000

Sales Office entrance on 81st Street, just east of Broadway.
Open 11 AM-7 PM Daily.
Exclusive Sales Agent: Corcoran Group Marketing, Inc.
Developer: Landmark Restorations, Inc.
Sponsor: 234 West 81st Street Corp., 56 Court Street, Brooklyn, N.Y. 11201
This is not an offering. The complete terms are in an offering plan available from the sponsor. File #CD 86-216

UPPER WEST SIDE

57th Street–96th Street
Hudson River–Central Park West

THE COPLEY CONDOMINIUM & CLUB

2000 Broadway, NYC.
SALES: Manhattan Marketing Inc., Darleen Krimetz, 212-874-2000.
28 stories; 162 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	620	$187-224K	$270-330
1-bdrm	700-950	$247-385K	$360-510
2-bdrm	980-2,000	$380-550K	$530-630
Penthouse	1,850-2,000	$1,000-1,350K	$1,000-1,070

AMENITIES: Concierge, doorman, attended garage, garden, health club with 20' x 40' swimming pool, multipurpose room with kitchen, pets allowed, intrusion alarms in apartments, maid and valet services.

APARTMENTS: All: Marble bathroom, parquet floors, pass-through kitchen, individual thermostats, oversize, double-paned windows. Some: Bathroom adjoining each bedroom, walk-in closet, formal dining room, foyer, eat-in kitchen, marble powder room, terrace, washer/dryer.

CEILING HEIGHTS: 8'6"–9'.

THE AUSTIN

130 West 79th Street, NYC.
SALES: Grogan Associates, Ltd., 212-349-7200.
19 stories; 93 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	370-410	$144-175K	$224
1-bdrm	581-669	$205-305K	$303-369
2-bdrm	893-1,000	$315-425K	$490-590
Duplex penthouse			
2-bdrm	1,187	$650K	$784

AMENITIES: Concierge, valet dry cleaning, garden, fitness center, limousine service, pets allowed, intrusion alarms in apartments, valet services, audio-visual security system.

APARTMENTS: All: Marble bathroom, pass-through kitchen, individual thermostats, oversize, soundproof, double-paned windows. Some: Balcony/terrace, bathroom adjoining each bedroom, walk-in closet, ash parquet floors, oak parquet floors, foyer, whirlpool bath, floor-to-ceiling windows.

CEILING HEIGHTS: 8'6"–10'.

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- "No Income Verification" loans available
- Special closing offices in Manhattan, Nassau, and Westchester
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Own your home faster with Apple Bank's new mortgage and Co-op loans. We're making it easier and more affordable for qualified borrowers with low, competitive rates and comfortable terms. Let us show you how our low-cost loans can save you hundreds of dollars over the term of your loan. Come in and talk to one of our Mortgage Consultants. For more information call:

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A charming new building with only 32 condominium residences

- Wood Burning Fireplaces
- Windowed Kitchens
- Doorman Attended Lobby
- Crema Marfil Brazilian Marble Baths
- Private Terraces
- Solid Oak Doors
- Duplexes
- Penthouses

THE LOUISIANA
THE PURCHASE OF A LIFETIME

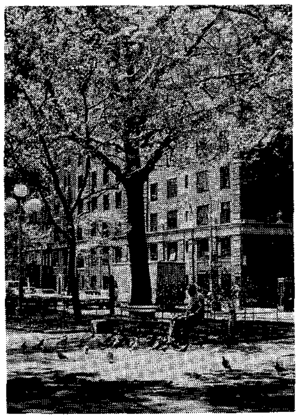
1 Bedrooms from $180,000
2 Bedrooms from $295,000

300 East 90th Street, 2nd Fl. (212) 996-3900
Sales Office Open Daily: 11 AM-6:30 PM

Exclusive Sales Agent: Corcoran Group Marketing, Inc.

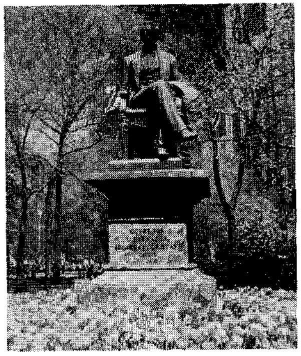
Sponsor: Fenora Corp. N.V., Inc. & Pintry Properties N.V., Inc. Developer: First Finance Corporation

This is not an offering. The complete offering terms are in an Offering Plan available from the Sponsor.



Between The Parks

Parc Village. Between Washington Square and Union Square. The best new condominium in the City's most desired neighborhood—Greenwich Village.



Parc Village. From elegant lobby to luxurious interiors, apartment homes that are truly unique. Terraces, entrance foyers, Euro-style kitchens and hardwood floors are only the beginning. The spectacular duplex penthouses feature woodburning fireplaces and sumptuous Jacuzzis as well as private sundecks.

Parc Village. The ideal Village location. What better place to be.

Parc Village

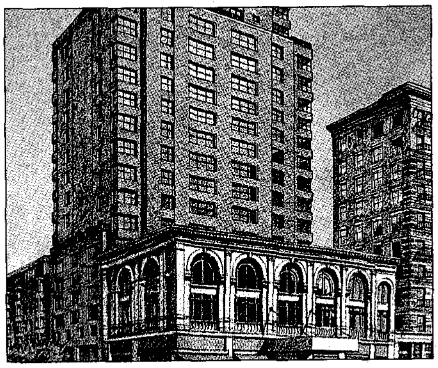
The Condominium Between The Parks

Studios from $133,600, 1 Bedrooms from $193,000,
2 Bedrooms from $320,000, 3 Bedrooms from $455,000.

Sales Office Open Daily 10:30am–6:30pm
44 East 12th Street, N.Y.C., 212 529-4000
Exclusive Sales Agent: Corcoran Group Marketing, Inc.
Developer/Sponsor: Charing Court Corp.

This is not an offering. The complete offering terms are in an offering plan available from the sponsor.

THE BROADWAY



2250 Broadway, NYC.
SALES: Corcoran Group Marketing, Inc.,
212-496-5533.
20 stories; 125 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	430-738	$129-195K	$172-298
1-bdrm	650-923	$195-375K	$262-412
2-bdrm	1,075-1,193	$345-652K	$434-511
3-bdrm	1,419	$495-498K	$562
Penthouse 1&2-bdrm	746-981	$333-475K	$304-403
Duplex 2-bdrm	1,146-1,392	$484-499K	$494-584

AMENITIES: Concierge, landscaped courtyard, exercise room, pets allowed, intrusion alarms in apartments, audio-visual security system.

APARTMENTS: All: Marble bathroom, oak parquet floors, foyer, individual thermostats, soundproof, double-paned windows. Some: Balcony/terrace, bathroom adjoining each bedroom, walk-in closet, dressing room, eat-in kitchen, pass-through kitchen, marble powder room, whirlpool bath.

CEILING HEIGHT: 8'4".

THE BROMLEY

225 West 83rd Street, NYC.
SALES: The Marketing Directors, Inc.,
212-769-2800.
23 stories; 306 residential units.

COST

Unit	Sq. Ft.	Price	Common Charges
Studio	511-671	$195-251K	$226-296
1-bdrm	696-947	$223-316K	$307-418
2-bdrm	987-1,238	$317-425K	$436-546

AMENITIES: Banquet/meeting room, nursery, concierge, doorman, valet dry cleaning, attended garage, health club with 20' x 43' swimming pool, pets allowed, intrusion alarms in apartments, 24-hour security guards, solarium, valet services.

APARTMENTS: All: Marble bathroom, bleached-oak parquet floors, individual thermostats, oversize, soundproof, double-paned windows. Some: Balcony/terrace, walk-in closet, foyer, pass-through kitchen, maid's room, marble powder room.

CEILING HEIGHTS: 8'4"–10'.

COLUMBUS GREEN

101 West 87th Street, NYC.
RENTALS: Gilbert Charles Beylen, Inc., 212-753-0159.
9 stories; 95 residential units.

COST

Unit	Sq. Ft.	Rent
Studio	435-450	$975-1,212
1-bdrm	585-658	$1,315-1,480
2-bdrm	982	$2,210
Penthouse		
2-bdrm	1,123	$2,526

AMENITIES: Banquet/meeting room, concierge/doorman, fitness center, intrusion alarms in apartments, landscaped rooftop sun decks.

APARTMENTS: All: Marble bathroom, oak parquet floors, foyer, individual thermostats, soundproof, double-paned windows. Some: Bathroom adjoining each bedroom, walk-in closet, dressing room.

CEILING HEIGHT: 8'.

SAVANNAH

250 West 89th Street, NYC.
SALES: Gilbert Charles Beylen, Inc., 212-724-1600.
19 stories; 142 residential units.
Cond-op building.

COST

Unit	Sq. Ft.	Price	Maintenance
Studio	512	$107-118K	$389-435
2-bdrm	1,000	$238-275K	$930-1,094
Duplex			
1-bdrm	780	$187-215K	$706
2-bdrm	1,400	$368-423K	$1,421-1,642
3-bdrm	1,530	$484K	$1,862

AMENITIES: Banquet/meeting room, concierge, doorman, valet dry cleaning, attended garage, fitness center, pets allowed, intrusion alarms in apartments, rooftop garden terrace, valet services.

APARTMENTS: All: Bathroom adjoining each bedroom, marble bathroom, oak parquet floors, foyer, individual thermostats, oversize, soundproof, double-paned windows. Some: Balcony/terrace, walk-in closet, formal dining room, fireplace, eat-in kitchen, pantry, marble powder room, washer/dryer.

CEILING HEIGHTS: 8', 16'.

PRINCETON HOUSE

215 West 95th Street, NYC.
SALES: Michael Stanton, 212-864-0500.
17 stories; 212 residential units.

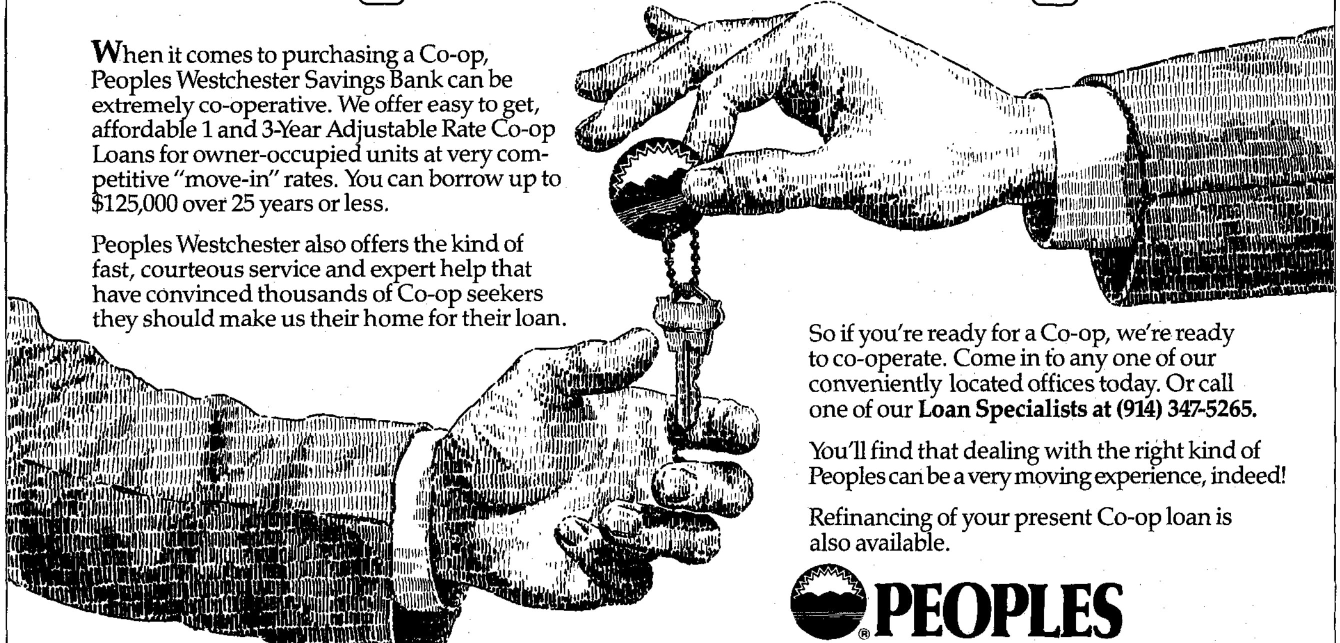
COST

Unit	Sq. Ft.	Price	Common Charges
Studio	502	$147-155K	$283
1-bdrm	554-821	$161-227K	$325-461
2-bdrm	1,032-1,148	$320-351K	$582-644
Duplex			
Penthouse	1,360	$450-477K	$808

AMENITIES: Concierge, doorman, valet dry cleaning, garage, health club, media room, intrusion alarms in apartments, rooftop sun deck, valet services.

APARTMENTS: All: Oak parquet floors, foyer, individual thermostats, soundproof, double-paned windows. Some: Bathroom adjoining each bedroom, marble bathroom, walk-in closet, fireplace, terrace, floor-to-ceiling windows.

CEILING HEIGHTS: 8'2"–10'.



Co-operative Peoples

When it comes to purchasing a Co-op, Peoples Westchester Savings Bank can be extremely co-operative. We offer easy to get, affordable 1 and 3-Year Adjustable Rate Co-op Loans for owner-occupied units at very competitive "move-in" rates. You can borrow up to $125,000 over 25 years or less.

Peoples Westchester also offers the kind of fast, courteous service and expert help that have convinced thousands of Co-op seekers they should make us their home for their loan.

So if you're ready for a Co-op, we're ready to co-operate. Come in to any one of our conveniently located offices today. Or call one of our **Loan Specialists at (914) 347-5265.**

You'll find that dealing with the right kind of Peoples can be a very moving experience, indeed!

Refinancing of your present Co-op loan is also available.

EQUAL HOUSING LENDER
Equal Opportunity Organization
Member FDIC

PEOPLES® WESTCHESTER SAVINGS BANK

Peoples Westchester Serves Westchester, Putnam and South Dutchess Counties

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Go for a Greater one.

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- Fixed rate mortgages (1 to 4 family homes and condominiums only.)
- Come to a leader in residential mortgages and co-op loans. For up to the minute rates and other details, call (516) 747-9222, (212) 613-4000 or (718) 965-9050.

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"Simone" Grade one leather
Retail price: $3495. **TLC price: $1865.**

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For superb **European design and American luxury,** sink into "Simone"—crafted in the most supple, genuine leather and available in hundreds of designer shades and colors.

This contemporary design is one of the many outstanding values at **The Leather Collection, the largest leather furniture showroom in New York City.** Here you will find the softest, most luxurious leather sofas, sleepers, sectionals and recliners—all available in hundreds of styles and decorator colors.

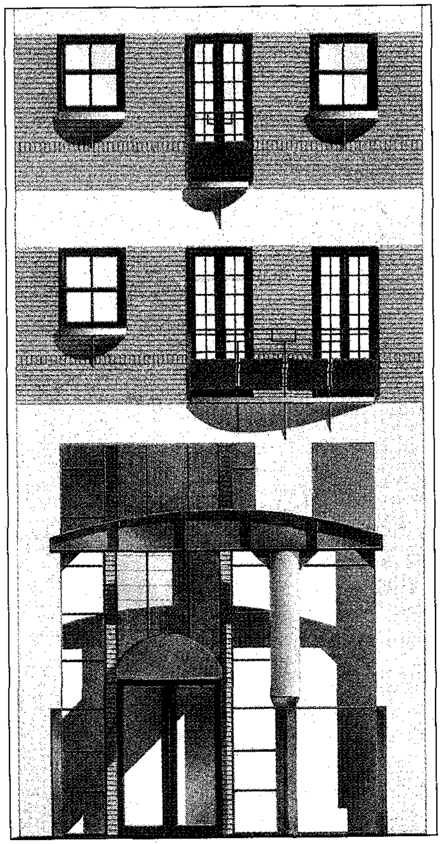
And everything at The Leather Collection is softly priced, too—at discounts of 35-50% below retail.

The LEATHER COLLECTION

at the West Side Design Center
8 West 30th St., 10th fl.
New York City (212) 889-6347

BROOKLYN

THE HENRY STREET MEWS



492 Henry Street, Brooklyn.
SALES: Corcoran Group Marketing, Inc.,
718-330-0110.
2, 4, 5, 7 stories; 60 residential units total.

COST

Unit	Sq. Ft.	Price	*Common* Charges
Studio	540	$110-118K	$139-150
1-bdrm	777-1,355	$165-180K	$208-375
2-bdrm	1,000-1,100	$189-255K	$252-403
Penthouse			
1-bdrm	652-1,018	$208-255K	$263-411
Duplex			
2-bdrm	941-1,155	$215-245K	$347-355

AMENITIES: Concierge/doorman, garden, exercise room, pets allowed, rooftop sun deck.

APARTMENTS: All: Oak floors, washer/dryer, soundproof, double-paned windows. Some: Bathroom adjoining each bedroom, walk-in closets, foyer, eat-in kitchen, pass-through kitchen, powder room, terrace, individual thermostats, oversize windows.

CEILING HEIGHT: 12'.

DESIGNER
MARK HAMPTON
It is imperative to see the sky, to control tall buildings, and to maintain a sense of architectural unity along the terrifically elongated vistas of New York streets.

BRONX/WESTCHESTER

THE VANGAARDE

2287 Johnson Avenue, Riverdale.
RENTALS: J. I. Sopher & Co., 212-601-4200.
17 stories; 70 residential units.

COST

Unit	Sq. Ft.	Rent
1-bdrm	753-837	$1,045-1,475
2-bdrm	1,050-1,577	$1,465-2,050
3-bdrm	1,660	$2,350-2,400
Penthouse		
3-bdrm	2,593	$2,750

AMENITIES: Concierge, doorman, attended garage, pets allowed, audio-visual security system. Shopping one block away.

APARTMENTS: All: Marble bathroom, oak parquet floors, individual thermostats, soundproof, double-paned windows. Some: Balcony/terrace, bathroom adjoining each bedroom, walk-in closet, foyer, eat-in kitchen, pass-through kitchen.

CEILING HEIGHT: 8'6".

GREENCROFT

701 Pelham Road, New Rochelle.
SALES: Michele Oppenhimer,
914-632-0311.
6 stories; 73 residential units.

COST

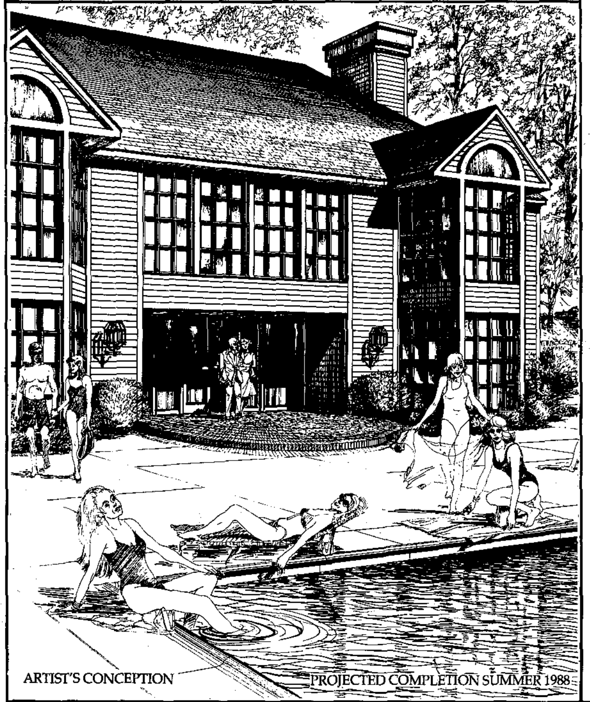
Unit	Sq. Ft.	Price	Common Charges*
1-bdrm	827	$157-216K	$480
2-bdrm	1,253-1,475	$233-360K	$660-760
Penthouse			
2-bdrm	1,446-1,662	$430-525K	$762-899
4-bdrm	2,500	$703K	$1,261

*Real-estate tax included.

AMENITIES: Concierge, doorman, valet dry cleaning, garage, health club with 20' x 40' swimming pool, maid service, pets allowed, audio-visual security system. Golf and sailing nearby, tennis on premises.

APARTMENTS: All: Bathroom adjoining each bedroom, foyer, terrace, individual thermostats, soundproof, double-paned windows. Some: Carpeting, walk-in closet, dressing room, oak parquet floors, eat-in kitchen, powder room, skylight, washer/dryer.

CEILING HEIGHT: 8'.



DO IT IN STYLE
AT THE LUXURIOUS BOULDER RIDGE CLUB

Introducing the Boulder Ridge Club, with facilities that will include 4 tennis courts, an olympic sized swimming pool, a kiddy pool, Clubhouse with a Great Room Lounge, a Pub Room, Snack Room and Kitchen, a spectacular Spa Room, and a cathedral-ceilinged Exercise Room with a full range of Nautilus equipment.

The 7 Boulder Ridge models offer multi-level living spaces including sunken living rooms, skylit "sky studios," kitchens with very special breakfast rooms and fine cabinetry, huge family recreation centers, and master bedroom suites with opulent marble baths. Priced from $405,000 to $595,000.

Boulder Ridge
SCARSDALE

(914) 478-2228

DIRECTIONS: New York State Thruway to Exit 7. Right onto Saw Mill River Road to light. Right onto Ashford Avenue about one mile to Sprain Road. Right on Sprain Road to site on left. OR: Saw Mill River Parkway (North or South) to Ardsley/Dobbs Ferry Exit. East off Exit onto Ashford Avenue. Continue as above.
By GDC/Ginsburg Development Corporation, Westchester's Premier Developer of Quality Homes. No Offering is made except by a prospectus CD 85-401.

Running Water

the Hudson River flows past the front gates of The Perry & West Apartments, the new building in the historic West Village neighborhood.

THE PERRY + WEST APARTMENTS

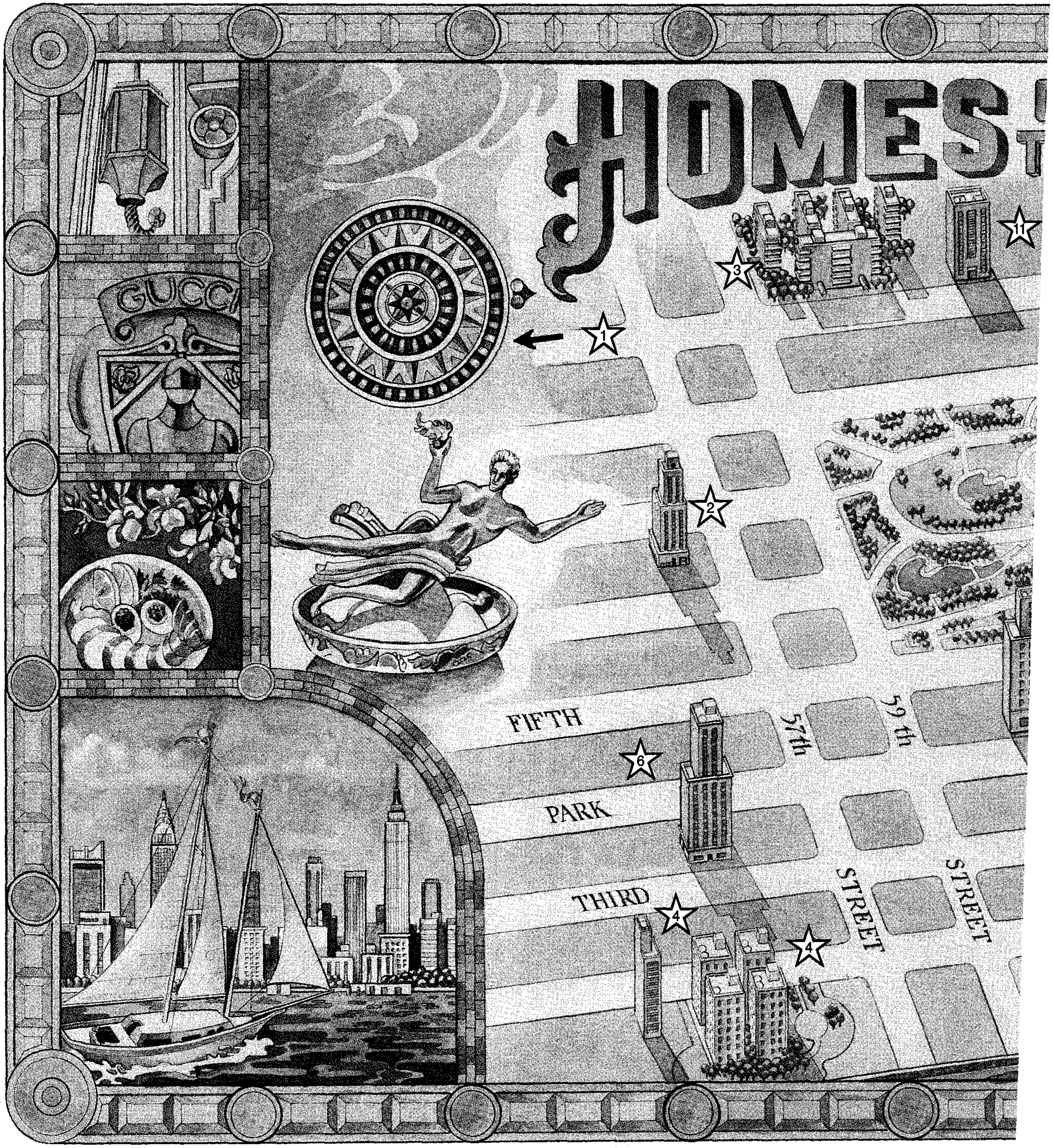
A new building of architectural distinction scaled for its historic West Village neighborhood.

167 Perry Street in New York's Greenwich Village. Co-op studios from $121,000. Simplex and duplex one bedrooms from $181,000.

Amenities include fireplaces, river views, roof deck, balconies, private gardens, 24-hour attended lobby.

By Appointment Call Debra Kameros at (212) 255-2737 or 432-5002.
The complete offering terms are in an Offering Plan available from the sponsor.

M&Co.



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PROFIT FROM OUR EXPERIENCE.

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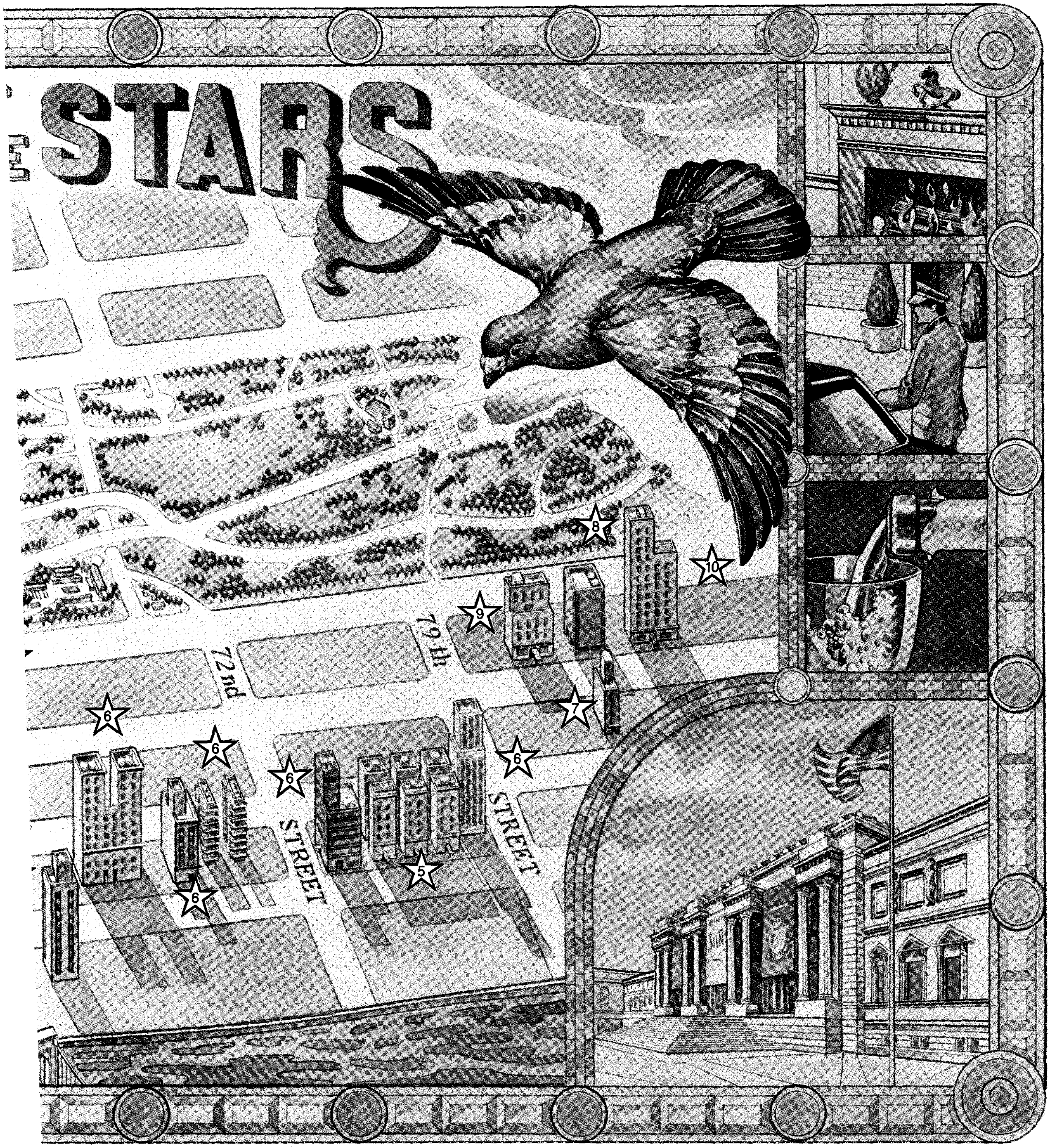
Pre-war studio and one-bedroom cooperatives from $129,600. Sales office on premises.
(212) 924-2440.

2 **Carnegie Plaza**
162 West 56th Street
One-bedroom condominiums from $168,480.
Sales office on premises.
(212) 977-9111.

3 **Lincoln Towers**
Studio, one and two-bedr
cooperatives from $130,0
Sales office:
185 West End Avenue.
(212) 769-1580.

4 **Southgate**
Pre-war studio and one-bedroom cooperatives from $140,475.
Sales office:
434 East 52nd Street.
(212) 751-8866.



Eastgate
Pre-war studio and
one-bedroom cooperatives
from $133,900.
Sales office: 235 East 73rd Street.
(212) 570-1999.

The East Side Portfolio
A collection of eight
outstanding East Side
luxury buildings:
- ★ 135 East 54th Street
- ★ 405 East 63rd Street
- ★ 220 East 67th Street
- ★ 301 East 69th Street
- ★ 233 East 69th Street
- ★ 233 East 70th Street
- ★ 305 East 72nd Street
- ★ 205 East 78th Street

Studio, one and two-bedroom
cooperative and condominium
residences from $112,000.
Principal Sales office:
301 East 69th Street.
(212) 737-3838.

7 **129 East 82nd Street**
Pre-war two-bedroom
cooperatives from
$347,220.
By appointment only.
(212) 535-8400.

8 **66 East 83rd Street**
Pre-war studio and one-
bedroom cooperatives
from $126,280.
By appointment only.
(212) 535-8400.

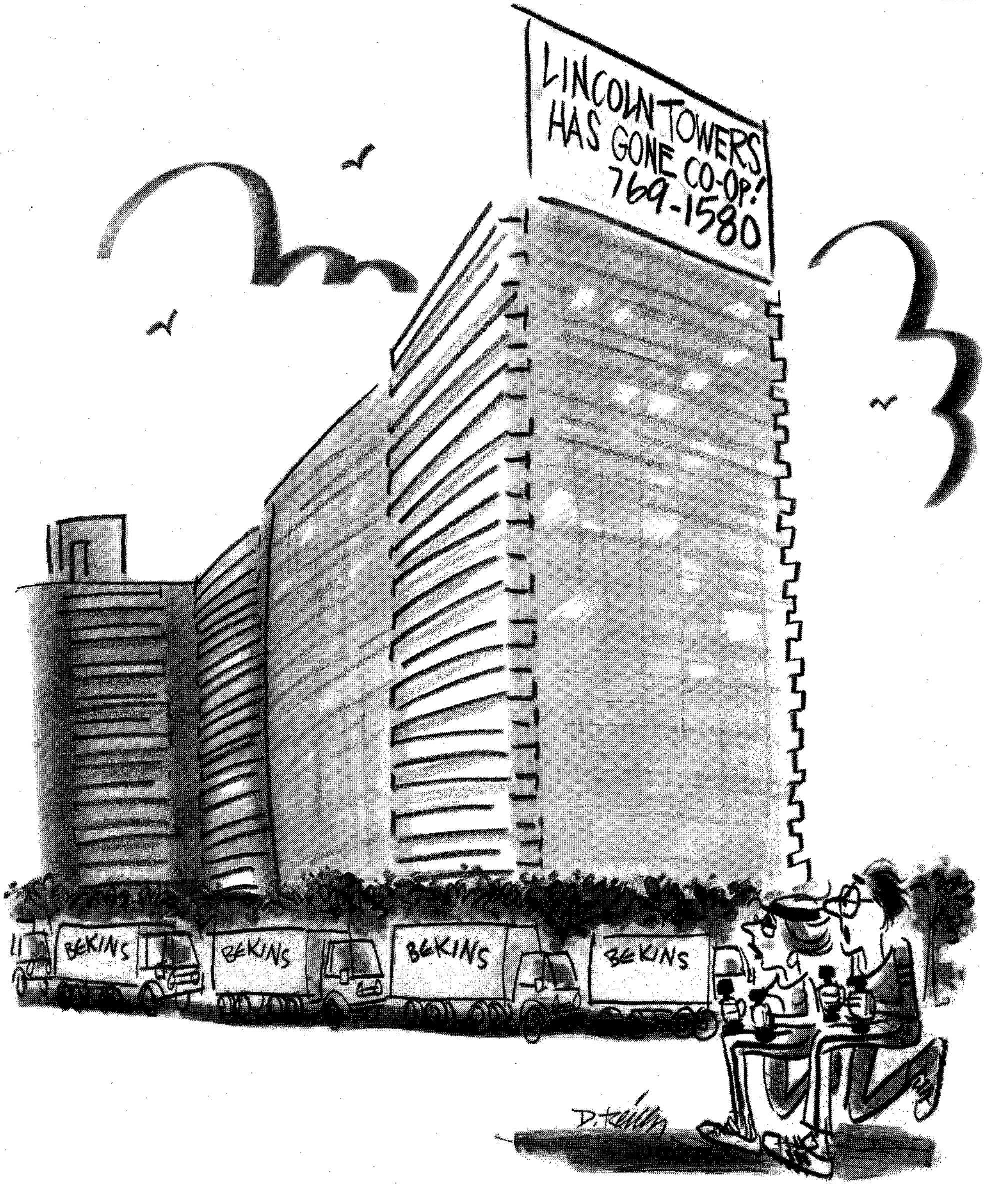
9 **970 Park Avenue**
Pre-war
cooperatives.
For availabilities,
call (212) 535-8400.

10 **1000 Park Avenue**
Pre-war
cooperatives.
For availabilities,
call (212) 535-8400.

11 **235 West End Avenue**
Pre-war, one and two-
bedroom condominiums
from $186,390.
Sales office on premises.
(212) 496-6300.

12 **777 Madison Avenue**
Pre-war cooperatives.
For availabilities,
call (212) 535-8400.

The complete offering terms are in offering plans available from the sponsors.


LINCOLN TOWERS HAS GONE CO-OP! 769-1580
BEKINS
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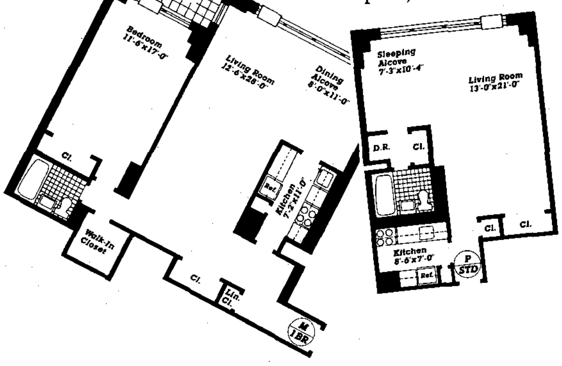
D. Reilly

"They must have bought an entire floor." "No, just a one bedroom."

Okay, okay–so perhaps we're exaggerating a little. But a one bedroom apartment at Lincoln Towers is large, so large two can sprawl as comfortably as one.

There's space enough for a king-sized bed, a monarch-sized audio/video center, and even a few goldfish–all the pieces of your life co-existing in peace and harmony. Even the closets are oversized.

Even more wonderfully, Lincoln Towers is set in a beautifully-landscaped six-acre park, with one of the largest willows in Manhattan as part of its charm. You can walk, jog, bike, stroll or just sit around and watch the world go by.


Terrace 11'-9"x6'-4"
Bedroom 11'-6"x17'-0"
Living Room 12'-6"x28'-0"
Dining Alcove 8'-0"x11'-0"
Cl.
Ref.
Kitchen 7'-2"x11'-0"
Walk-In Closet
Cl.
Lin. Cl.
M 1BR
Sleeping Alcove 7'-3"x10'-4"
Living Room 13'-0"x21'-0"
D.R.
Cl.
Cl.
Cl.
Kitchen 8'-6"x7'-0"
Ref.
P STD

Many apartments have terraces and views of the Hudson, so even when you're home, you're in touch with the light, the air, and the out-of-doors.

When the West Side calls, you've only got to step outside to be inside the heart of it all. Lincoln Center is two blocks away, and the West Side's famous restaurants, fresh shops, innovative boutiques and a whole lot of swinging nightlife are yours in minutes.

So come and live and stretch out at Lincoln Towers, the West Side's best side.

Where you can afford our studios, one and two bedroom apartments–and still be able to afford the life you want to live.

Few apartments in Manhattan can make that statement.

LINCOLN TOWERS
The West Side's Best Side.
(212) 769-1580

Studios from $132,000. One bedrooms from $179,000. Two bedrooms from $289,000.
For an appointment to visit call (212) 769-1580 or write Lincoln Towers Sales Center 185 West End Avenue, New York, NY 10023 Dept. # NYM427.
Sales Center Open: Weekdays 10AM-6PM, Thursday 10AM-8PM, Saturday and Sunday 12N-5PM.

MJR/MRC COMPANY EXCLUSIVE SALES AGENT A JOINT VENTURE OF M.J. RAYNES INCORPORATED AND MENDIK REALTY COMPANY INC. THE COMPLETE OFFERING IS IN AN OFFERING PLAN AVAILABLE FROM SPONSOR.

RECENT CONVERSIONS

This list provides a sampling of the types of conversions available in the city. Prices reflect this winter's market. Square footage, ceiling heights, and maintenance fees are approximate. The apartment features listed are not necessarily comprehensive and may not be available in all units.

THE VILLAGE

299 WEST 12TH STREET

299 West 12th Street
SALES: Bill Kunkel and Deborah Dowell,
212-645-6090.
Built 1931. Condominium.
19 stories; 182 residential units.

UNITS: Studio, 1-bdrm, 1-bdrm-duplex penthouse. Prices: $125-850K. Maintenance: $175-995. Square feet: 400-1,475. Ceiling height: 9'.

FEATURES: Beam ceilings, doorman, fireplaces, porter, audio-visual security system, windows in kitchen.

2 HORATIO STREET

2 Horatio Street
SALES: 212-924-2440.
Built 1929. Co-op.
18 stories; 242 residential units.

UNITS: Studio, 1-bdrm. Prices: $130-248K. Maintenance: $396-758. Square feet: 350-850. Ceiling heights: 9'-9'6".

FEATURES: Beam ceilings, walk-in closets, doorman, entrance galleries, fireplaces, windows in kitchens and baths.

MIDTOWN

SOUTHGATE

433 East 51st Street; 400, 414, 424, 434
ast 52nd Street
ALES: Susan DeFranca, 212-751-8866.
uilt 1931. Co-op.
3 stories (5 buildings); 463 residential units.

NITS: Studio, 1-bdrm, 2-bdrm. Prices: $131-384K. laintenance: $370-1,084. Square feet: 460-1,366. eiling height: 10'.

EATURES: Beam ceilings, doorman, elevator operator, replaces, community garden, terraces, windows in tchens and baths.

135 EAST 54TH STREET

135 East 54th Street
SALES: Muriel Klein, 212-737-3838.
Built 1951. Condominium.
16 stories; 141 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm. Prices: $135-670K. Maintenance: $377-1,341. Square feet: 415-1,300. Ceiling height: 9'.

FEATURES: Concierge, doorman, marble interiors, renovated lobby and hallways, closed-circuit-television security system.

CARNEGIE PLAZA

162 West 56th Street
SALES: 212-977-9111.
Built 1926. Condominium.
17 stories; 66 residential units.

UNITS: Penthouse studio, 1-bdrm. Prices: $168-247K. Maintenance: $321-562. Square feet: 400-765.

FEATURES: Doorman, new kitchens and baths, windows in kitchens.

UPPER EAST SIDE

220 EAST 67TH STREET

220 East 67th Street
SALES: Muriel Klein, 212-737-3838.
Built 1961. Co-op.
14 stories; 113 residential units.

UNITS: Studio, 1-bdrm. Prices: $143-330K. Maintenance: $486-1,027. Square feet: 550-850. Ceiling height: 9'.

FEATURES: Concierge, doorman, renovated cherrywood-paneled lobby and foyer, closed-circuit-television security system, plantscaping.

233 EAST 69TH STREET

233 East 69th Street
SALES: Muriel Klein, 212-737-3838.
Built 1961. Co-op.
12, 17 stories (2 buildings); 204 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm. Prices: $98-347K. Maintenance: $325-1,154. Square feet: 450-1,064. Ceiling height: 9'.

FEATURES: Concierge, doorman, new kitchens and baths, renovated lobby and hallways, closed-circuit-television security system.

301 EAST 69TH STREET

301 East 69th Street
SALES: Muriel Klein, 212-737-3838.
Built 1961. Co-op.
18 stories; 195 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm. Prices: $134-379K. Maintenance: $451-1,274. Square feet: 550-1,200. Ceiling height: 9'.

FEATURES: Concierge, doorman, renovated lobby and hallways, plantscaping, closed-circuit-television security system.

305 EAST 72ND STREET

305 East 72nd Street
SALES: Muriel Klein, 212-737-3838.
Built 1961. Co-op.
17 stories; 177 residential units

UNITS: 1-bdrm, 2-bdrm.
Prices: $188-279. Maintenance: $565-839. Square feet: 795-950. Ceiling height: 9'.

FEATURES: Concierge, doorman, renovated lobby and public areas, closed-circuit-television security system, plantscaping.

EASTGATE

245 East 72nd Street; 210, 215, 220, 225, 230, 235 East 73rd Street
SALES: Susan DeFranca, 212-570-1999.
Built 1937. Co-op.
13 stories (7 buildings); 636 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm. Prices: $139-391K. Maintenance: $417-1,169. Square feet: 490-1,229. Ceiling heights: 8'6"-10'.

FEATURES: Beam ceilings, doorman, elevator operator, entrance galleries, fireplaces.

205 EAST 78TH STREET

205 East 78th Street
SALES: Muriel Klein, 212-737-3838.
Built 1930. Co-op.
19 stories; 218 residential units.

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FEATURES: Concierge, doorman, fireplaces, renovated lobby, closed-circuit-television security system.

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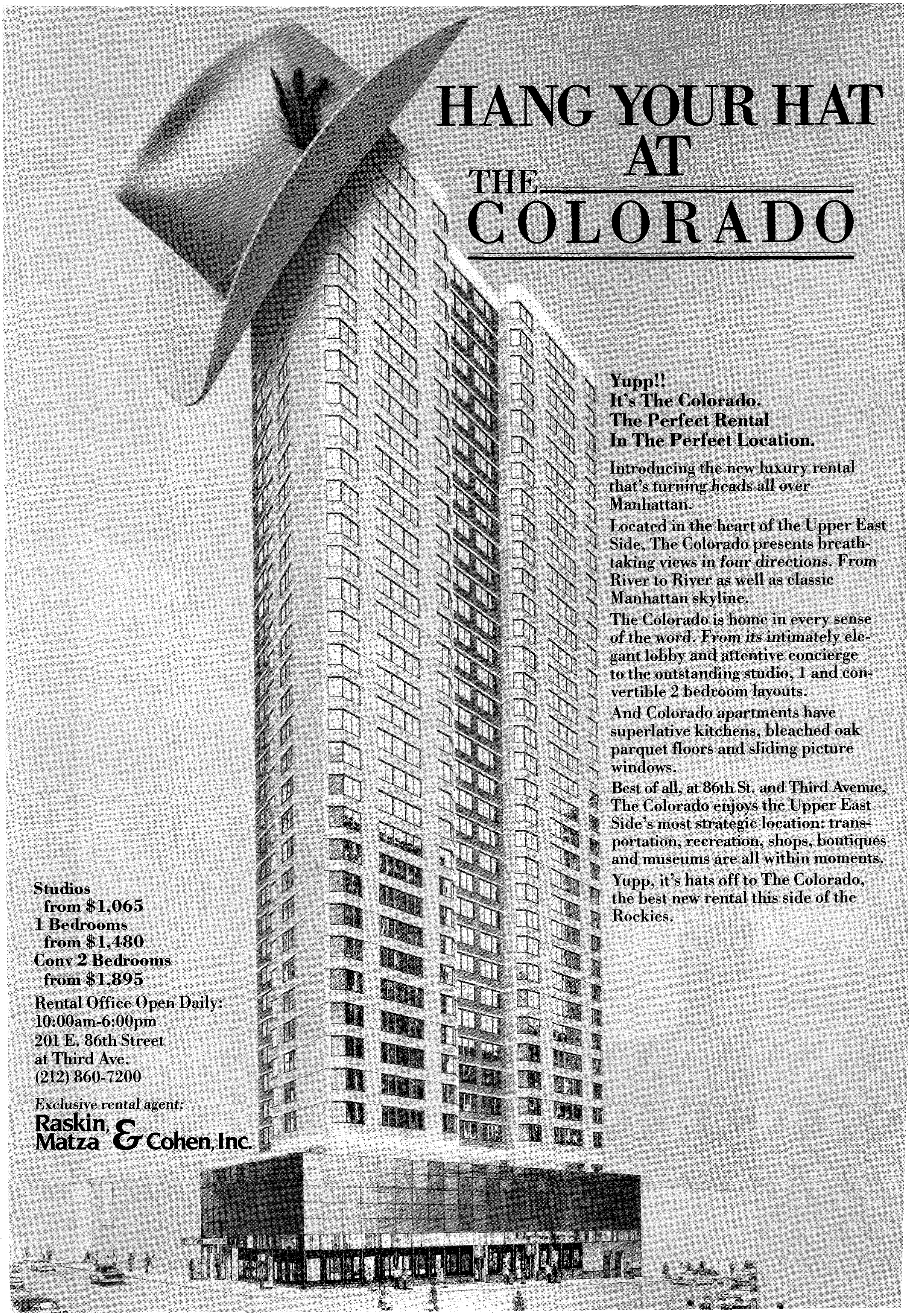
FEATURES: Dining rooms, doorman, attended garage, playgrounds, security guards, terraces.



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DARK VICTORY

FOOD NEWS

RAKEL

RAKEL'S warm bittersweet-chocolate tart has a thin, cakelike crust and a molten, oozing center that sends off tiny puffs of steam. "It's actually a mousse," says Thomas Keller, Rakel's chef.

This is no simplistic vanilla-chocolate concept, but a beautiful balance of various sweets: two kinds of imported chocolate, brandy-spiked pear coulis, and Keller's ice cream made with egg yolk and vanilla bean. The chilled coulis cuts the richness.

"Hot chocolate and ice cream create a sensation that's unsurpassed," says Keller. "It's America's favorite kiddie dessert." But this one's for grown-ups.

—BARBARA COSTIKYAN

THOMAS KELLER'S WARM CHOCOLATE TART

3	**semi-ripe Bartlett or Anjou pears, peeled and cored**
2	**cups sugar**
½	**cup poire William**
6	**4-inch tart rings**
4	**ounces semisweet chocolate (Lindt, Valrhona, or Callebaut)**
1½	**ounces bitter chocolate**
10	**tablespoons unsalted butter, softened**
3	**eggs at room temperature**
½	**cup plus 2 teaspoons flour**
¾	**teaspoon baking powder**
1½	**tablespoons unsweetened cocoa**

Make pear coulis: Simmer pears in 1 quart water and 1½ cups sugar for 15 minutes. Let pears cool in liquid, then remove, and purée. Strain purée, add poire William, and chill until ready to use.

Line a cookie sheet with 6 rounds of parchment paper, and place a tart ring on each round. Melt chocolate in a double boiler or a bowl set in a pan of hot water. Stir in butter and ½ cup sugar. Add eggs and dry ingredients, and whisk to a thick, mousse-like consistency. Fill tart rings half full, and freeze for 3 hours to 3 days.

Bake frozen tarts in a 375-degree oven for about 8 minutes, until just semi-firm (center should look moist and shiny). Run a knife around inside of each ring, and lift off ring. With a spatula, flip tart onto a plate, and peel off paper. Add ice cream and pear coulis. Serves 6.

STYLIST: GILLIAN DUFFY

OTOGRAPH BY RITA MAAS

BEST BETS

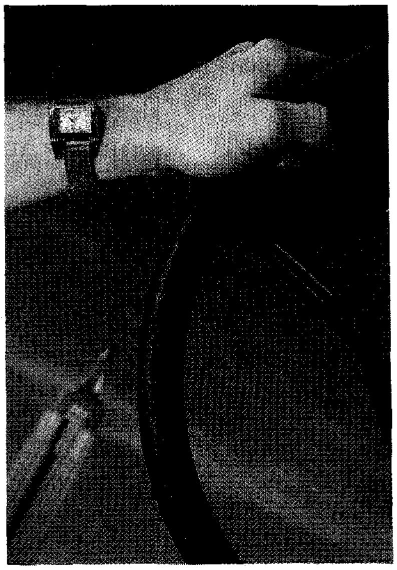
The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

The Wheel Thing

Why hasn't anyone thought of this before? A watch, with a curved case, that sits on the edge of the wrist for easy viewing when your hands are on the steering wheel. Well, in truth, someone has. In the thirties and forties, Jaeger-LeCoultre made driving watches for Cartier, but these days they're pricey and hard to find. So Diane Von Furstenberg, who loves the originals, designed a handsome new version for men and women. Her watches have gold-plated brass cases, quartz movements, and natural or black pigskin bands ($150). And *we've* discovered that these work just as well when we're at the computer as when we're driving the car.

BLOOMINGDALE'S/*Main floor*
DIANE VON FURSTENBERG FIFTH AVENUE/*783 Fifth Avenue, near 59th Street/935-0470*

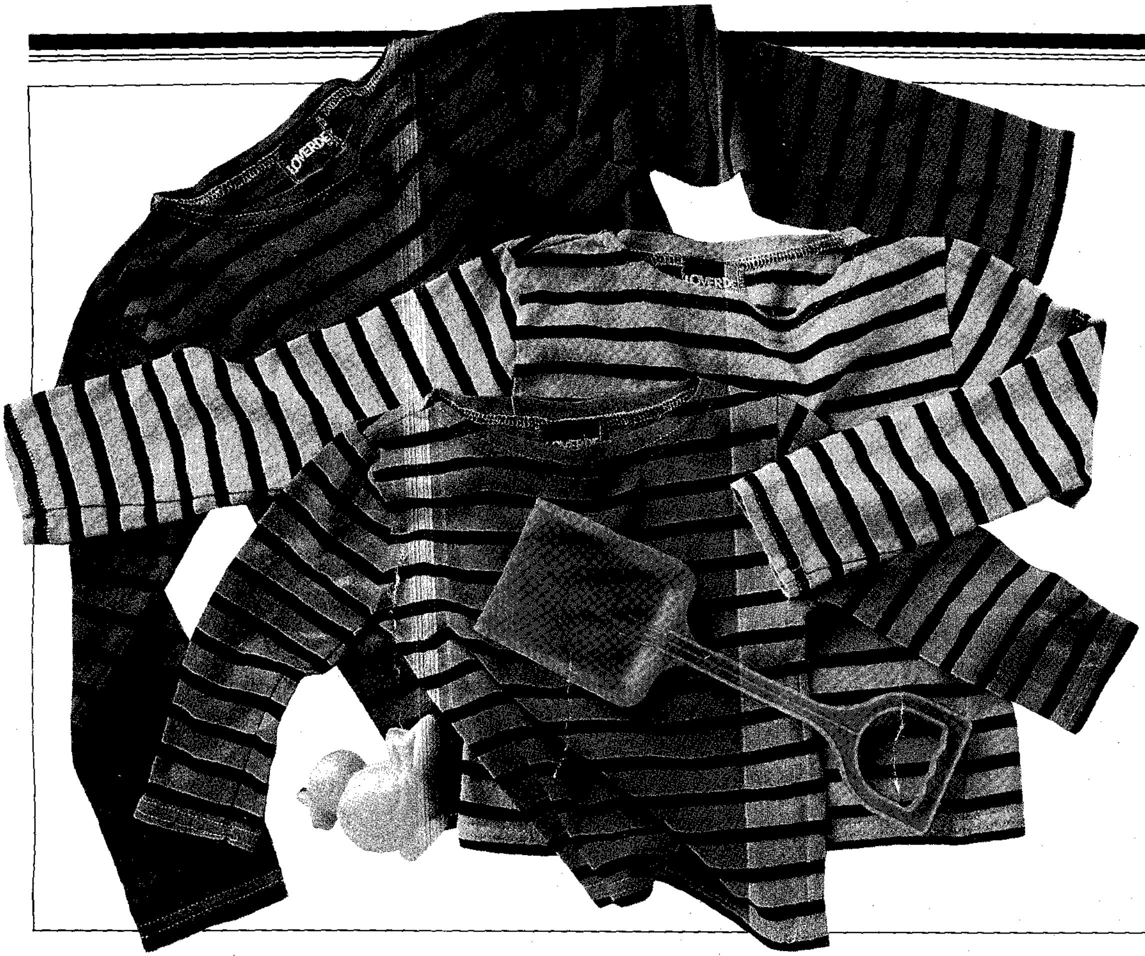


South Terrific

Lord & Taylor will have a distinctly southern accent as of April 27, when its salute to Savannah begins. To re-create the charm of that gracious city's gardens, the store has assembled sundial birdbaths, hand-painted wicker "wheelies," wrought-iron pub tables with trompe l'oeil wood tops, stone gargoyles and lions' heads, and palmetto-frond baskets ($20 to $750). It has captured the taste of Savannah with down-home goodies like Confederate Cannon Balls, benne wafers, "Jezebel" sauce, Georgia-cured hams, and freshly baked "squaw" bread ($1 to $48.75). For romantic summer nights—north or south—there are tiered *bustiers* and bare sundresses lush with magnolias ($82 to $164). And the splendor of the town's landmark Regency houses is reflected in the model rooms and the impressive collection of antiques—from papier-mâché and tole tea trays to Georgian candlesticks and tortoiseshell desk accessories ($500 to $4,595). With such enticements, Georgia will be not only on our minds but in our gardens and on our tables as well.

"FOCUS AMERICA: SAVANNAH"/*Lord & Taylor/Through May 9*

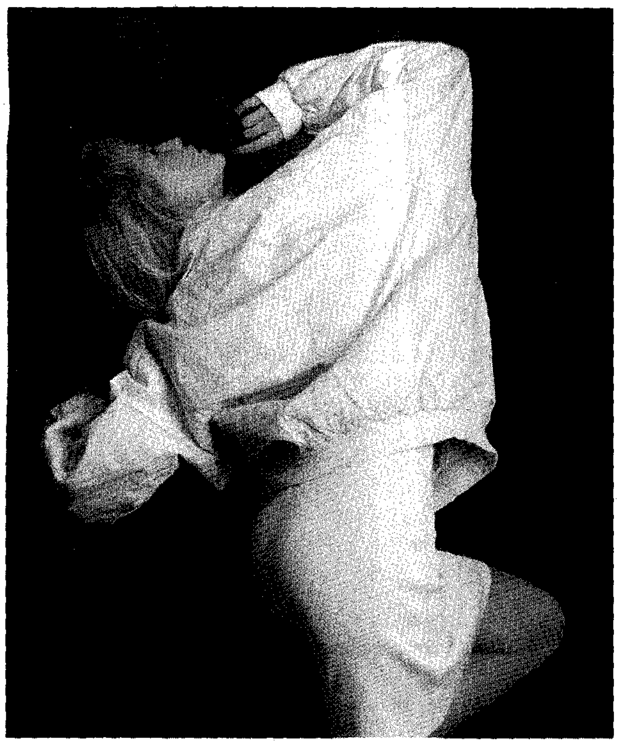
Photographs: top, Edward Addeo; bottom, Brian Dav



Dye Baby

Mimi Loverde, the doyenne of dye, known for transforming jeans, karate pants, leggings, and football jerseys with riotous color, has found something new to tint—traditional French-sailor's striped T-shirts. Loverde does them in six bouncy and five classic colors—to please little ones, moms, and dads too ($30 for children and $60 for adults).

MIMI LOVERDE
158 Franklin Street
431-3971



Skirts So Good

Everyone is jumping into short skirts this spring: Luckily, Reminiscence has one that's fun to jump into. Of ribbed cotton, and very skinny, it comes in close to a dozen shades ($28). The cotton baseball jacket, in even more colors, will keep you cheery through the season ($50).

REMINISCENCE/*74 Fifth Avenue, near 13th Street/243-2292*

Fine and Handy

Even if you're not the tinkering kind, you're sure to be tempted by these. The Italian manufacturer Canetti has mounted rubber-handle screwdrivers—two regular and two Phillips—on a rubber stand, and turned tools into minimalist sculpture ($40).

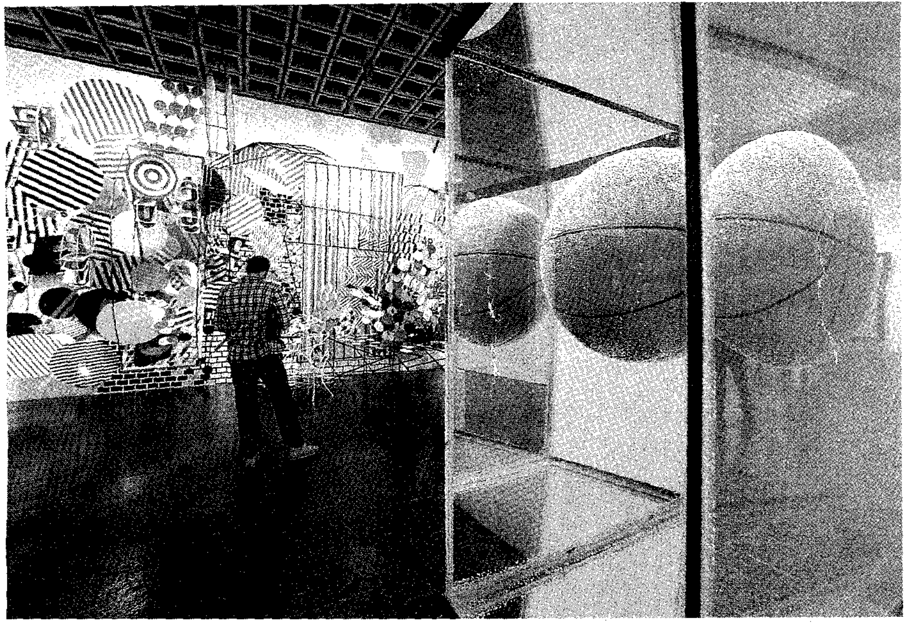
STATE OF THE ART/*47 Greenwich Avenue/924-8973*

tographs:top, S. Baker Vail; left, Brian Davis (model: Vilde Aakeroy of Foster-Fell Models. Hair and makeup: Erica Rosenast
reative Workforce); right, Edward Addeo.

Art/Kay Larson

GOOD NEIGHBORS

"...The 1987 Whitney Biennial has a more tightly connected structure of ideas, and a more visceral installation..."



OPPOSITES ATTRACT: *A Judy Pfaff installation and Jeff Koons's basketball.*

THE WHAM-BAM-THANK-YOU-MA'AM STYLE of 1985 is gone. The **1987 Whitney Biennial** has learned a little discretion. Two years ago, it was pure effrontery, or so it seemed: I can't quite forget (or forgive) stepping off the elevator to find myself smack up against the multiplying buttocks of Tom Otterness's male-and-female humping machine. A little effrontery, on the other hand, is an important ingredient. I may alienate the habitual Biennial-bashers, but I like this Biennial, even when I hate some of the art in it.

More passion collects around this event than any other in contemporary American art. The Biennial is not so much a judgment about the best art of the moment—that process goes on all year, within and without the Whitney. It's more of a collective Rorschach test in which a few professionals free-associate and come up with whatever issues seem most urgent in the six months before the catalogue deadline. When this process works as it should, the Biennial becomes an indicator of subliminal trends in the life of the mind, an episode out of the common will. When it doesn't, it turns into a carnival of grotesques.

On that score, the sixty-fourth version offers something important. The aggressive pluralism of two years ago has subsided. This time, there are fewer curators (three, not five, for painting and sculpture), fewer artists, more works by each artist, a more tightly connected structure of ideas, and a more visceral installation. By "visceral," I mean that the connections between works are less a matter of ideology than of intuition and speculation. A few ideologues are rightly shorn of their language. A mood is created that transcends any particular work and signifies a shift back toward the material substance of art.

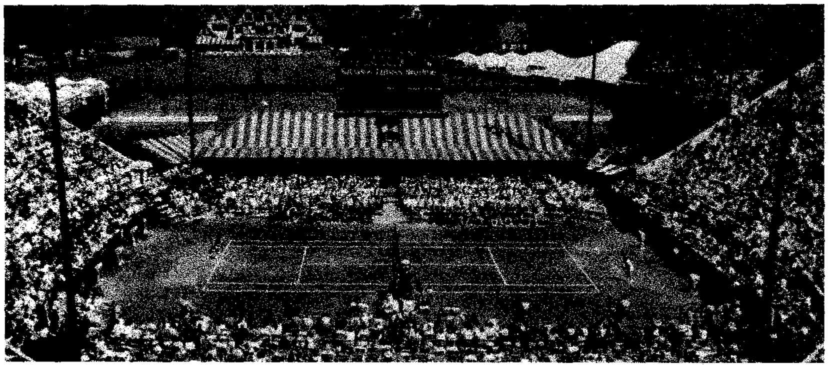
This shift is heralded on the fourth floor, where you step into back-to-the-future shock: Peter Halley's phosphorescent Op-and-Pop paintings; R. M. Fischer's neo-1920s assemblages of space-age hardware, nose cones, jet deflectors, and a pineapple finial. Several things happen at once. Halley's connection to theory (the Neo-Geo proclamation that art is just a system of signs or, in Halley's case, circulating conduits and cells) gets instantly undercut. Fischer, after all, is even more adept at invoking the past in a futuristic way. Rhetoric gone, you get a glimpse of Halley as an artist; these paintings are competent but hardly a seismic event. Fischer is himself no intellectual heavyweight. But in combination, the two artists describe the nostalgia and emotional displacement that characterize the late eighties. When the future is far behind you, the sense of loss is overwhelming. The expectation of constant progress becomes a chimera, to be replaced by material certainties and the authority of décor.

Two startling examples await on either side: Through the left-hand doorway, you glimpse Robert Lobe's eerie floating rocks—tin that has been pounded onto real boulders and tree trunks in earnest mimicry of nature, now levitating on a wall. Lobe is getting better at imitating the soul of stone; he has discovered that a ball peen hammer produces a texture like granite, while an air hammer turns tin into slate. Through the right doorway, you enter a room cloaked entirely in rubber stenciled with figures by Izhar Patkin. Brought from a downtown club, the Limbo Lounge, Patkin's curtain is an operatic backdrop for an exotic, enveloping, and overwrought experience; it recalls the rococo painted walls of the French aristocracy. Lobe's naturalism and Patkin's artifice are not so far apart—both distrust analysis.

This Biennial is the first in memory to let installation carry almost the whole weight of the argument—as it must. John G. Hanhardt has again chosen the film and video section alone; and everything else clearly benefits by not having been voted on by five curators. The remaining three—Richard Armstrong, Richard Marshall, and Lisa Phillips—have turned the fourth floor into a set of meditative connections. Several newcomers crop up next to Richard Artschwager's *Organ of Cause and Effect III,* the punned-on "organ" signifying both the musical instrument and the hand tha plays it; there is a joke here about self-referential art. So his roommates—Robert Helm, the Starn twins, and the collaborators David McDermott and Pete McGough—all variously make art-about art. McDermott and McGough do socia commentary in the style of 1920s Constructivist wordplays and advertising images. The Starn twins tear up and rea semble photographs, including one of Christ by Mantegna—images haunting drowning in memory. Helm does a pa ody of George Caleb Bingham's *Fi Traders Descending the Mississippi,* r placing the figures and bundles wi

Photograph © 1987 by Frederick Cha

THE LEGENDS COME HOME.



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"...The Biennial succeeds in justifying itself; only now and again did I wonder what a particular artist was doing here..."

cryptic birds and a mountain in bondage. The whole room merits a visit.

Fresh connections are made right and left. Julian Schnabel, stripped of self-congratulation, hangs near Donald Sultan and John Chamberlain, both of them physical and process-oriented. Once again, artists of slight intellectual substance gain by juxtaposition. Sultan's and Chamberlain's presence adds a dimension to Schnabel's polymorphic perversity (one picture consists of stretched khaki fabric and a banner that says VIRTUE). More cross-indexing goes on in nearby doorways: Through one, Schnabel's halting surrealism is compared with Ross Bleckner's time-and-space romances; through another, it confronts the pure-plastic caricatured Cubism of Judy Pfaff.

Pfaff splits a room with Barbara Kruger, whose subversive slogans tend to dominate any space she occupies, and Jeff Koons, yet another simulationist stripped of his protective coloration of ideas. The curators did Koons a favor by leaving out his most meretricious and obnoxious work; he is represented only by his sly stainless-steel cast of an inflatable rabbit and by two examples of his famous floating basketballs. As silly as that description sounds, there is a certain elegance to his insight that basketballs can be made to hover at midpoint in a filled aquarium—like astronauts in the ether—by changing their specific gravity. But it's a science-fair project that quickly exhausts its one-line joke.

The grand statements of the fourth floor break down, as always, on the second. One of the curators defines the second floor as a place of "sensibility"—sensitivity, privacy, intimacy, delicacy of touch. It is also a place to put everyone who wouldn't fit a schema. Louise Bourgeois and Willem de Kooning share little but age and eminence, and a distant kinship with biomorphic Surrealism also echoed by their neighbor George Condo. Several generations younger, Condo is an American self-exiled to Europe, reversing the process that brought Bourgeois and de Kooning here. He ought to come home more often.

There are others I'm glad to see: Alan Saret, Robert Ryman, Louise Fishman. And some I'm not: Sol LeWitt has done a wall drawing on the cafeteria level that edges ever closer to interior decoration. Has Bruce Nauman ever *not* been in a Biennial? Still more are mixed: The curious David Bates rehashes Marsden Hartley in a setting out of *Boys' Life*. Lari Pittman, the only Los Angeles painter (and one of the few from outside New York), produces overly busy pictures organized around a schematic view of nature.

Most of the time, the Biennial succeeds in justifying itself; only now and again did I wonder what a particular artist was doing here. The show's density, this time, reflects a more general transformation in the contemporary mood. Fear of the future and a failure of nerve are not the only motives for this stylistic consolidation late in the decade. Too much "progress" too fast left too many possibilities unexamined or underused. The din of many ideas in the mid-eighties has now settled into a productive murmur. This Biennial doesn't raise its voice. (945 Madison Avenue, at 75th Street: second floor and film-video gallery, through June 28; fourth floor, through July 5.)

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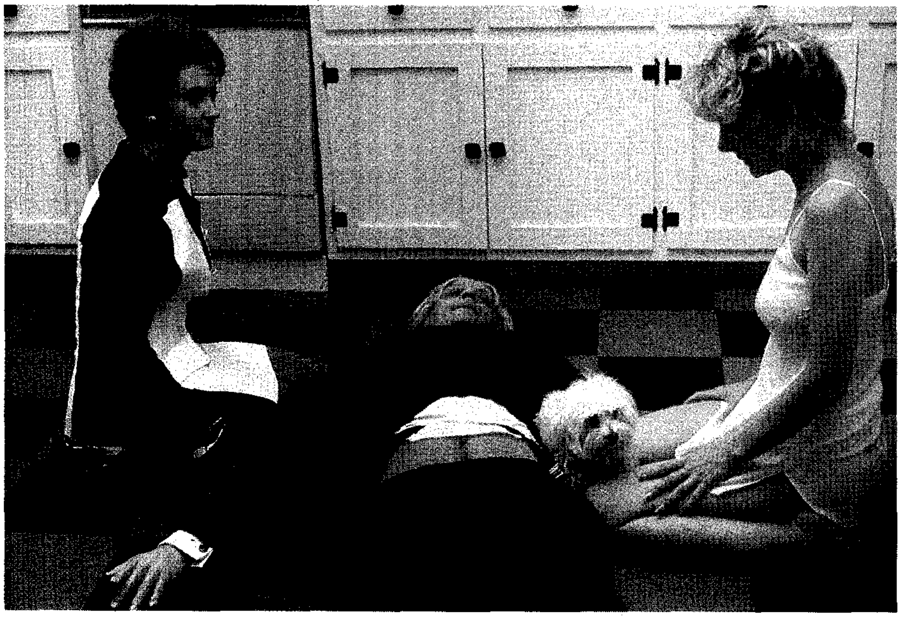
CLM & BBDO.

Movies/David Denby

MAKING MR. WRONG

"...*Making Mr. Right* plays at a level of grating obviousness. *The Secret of My Success* is a soft mass of lame clichés..."



FLOORED: *Ann Magnuson, John Malkovich, and Laurie Metcalf in* Making Mr. Right.

I'M SURE I WASN'T THE ONLY ONE TO EXperience a sense of unreality on Oscar night. The Hollywood insiders—industry stars, proven money-makers—stood on the stage reading nominations, in one category after another, for films made by ... outsiders. In 1986, the independents were strong, the Brits were strong, and mainstream Hollywood pictures were mostly boring or trivial. The Academy's choices reflected this judgment.

After such knowledge, what forgiveness? Despite their generous support of *Platoon* and *A Room With a View*, the insiders will go on making "product" like *Three Amigos* and *Pretty in Pink*. And the moviegoer will go on, week after week, trying to find little sparks of life in it. Here are four more pictures from the Burbank heartland:

SUSAN SEIDELMAN'S MOVIES (*Smithereens, Desperately Seeking Susan*) exhibit certain likable skills: good-natured hustle, a fondness for contemporary clutter (furniture, fashions, attitudes), and an instinct for off-center casting. These skills aren't nothing, but even so, it's hard to see much in the work of the heavily praised filmmaker that is original, risky, or deeply felt. To my eyes, her movies are shrewd in all the wrong ways, sometimes downright crass, often labored and depressingly sycophantic.

The plot of *Susan* depended on amnesia and a case of mistaken identity; Seidelman's new comedy, **Making Mr. Right**, depends on a robot who develops a heart—and a case of mistaken identity. A lamely directed farce, *Susan* was overlaid with jeering, unconvincing anti-bourgeois attitudes. *Mr. Right* is a much snappier farce, but it, too, is meant to be some sort of "satire." The robot—or android, as he's known here—appeals to women because he's "open about his feelings" and rather sweet; women want to get in bed with him. By contrast, the only other men in the movie are a self-centered prig and a self-centered lousy lay. Written by Floyd Byars and Laurie Frank, the movie is supposed to "say" something about relationships and modern romance. But what does it say? That men are so repulsive, women prefer zombies, I guess. Which certainly takes us all a long way.

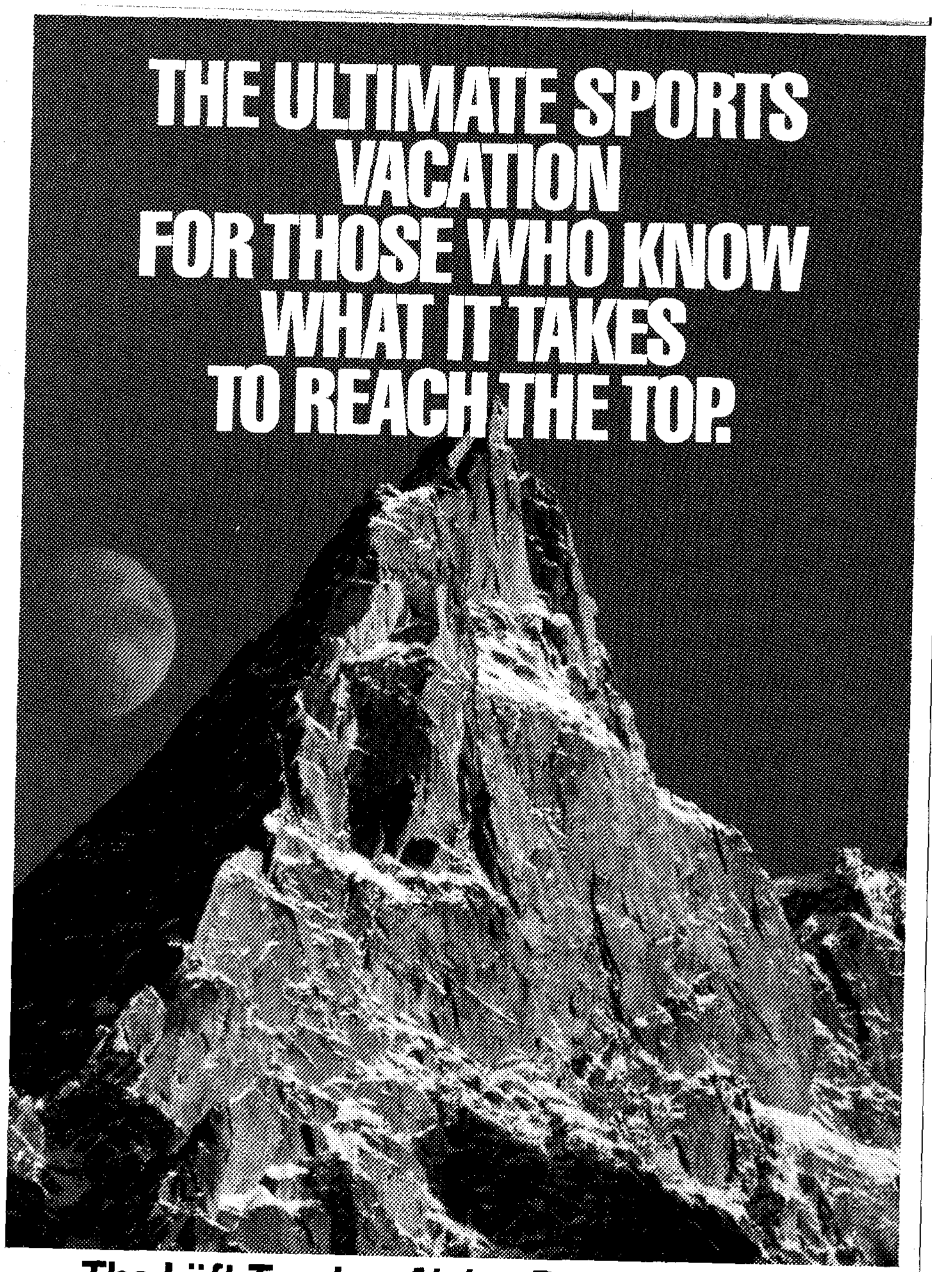
We're supposed to think that the android's openmouthed amazement before the world—he's like a stumbling, eager boy in the body of a full-grown man—makes him sexy. And he's got something else going for him, the same thing that caused Madeline Kahn, while making love to the monster in *Young Frankenstein*, to open her eyes wide and burst into song. Seidelman repeats Mel Brooks's *hommage* to the monster's *Schwanstücker* without throwing in anything comparable to the lyrical obscenity of Kahn's high-pitched trills. Where Brooks is transcendently vulgar, Seidelman is merely amateurish and coarse.

Like *Desperately Seeking Susan*, this movie plays at a level of grating obviousness. Yet there are a variety of incidental pleasures. The Miami atmosphere, a mixture of Jewish and Cubano tacky (SE HABLA YIDDISH, a sign says in a store), is a hilarious corrective to *Miami Vice*'s cocaine glaze. And Seidelman, as she's demonstrated before, has a special sympathy for desperate women—harried, failed *femmes fatales* racing wildly after men or lying in bed, beached, amid a rubble of clothes and tissue paper.

The talented Laurie Metcalf, who was the viperish sister-in-law in *Susan*, has a great bit here as a dauntlessly enthusiastic girl enduring every humiliation conceivable on a long date. And Ann Magnuson, in her first major movie role, triumphs as Frankie Stone, a Miami P.R. whiz so pressured and rushed she shaves her legs while driving to work. This New York performance artist and comic (*New York*, March 30) definitely has a way about her. Magnuson wears her red hair cut short, and she has a beautiful figure and neck. She's crisp, pulled together, and very smart, with foxy eyes like Shirley MacLaine's—and also MacLaine's habit of narrowing those eyes and cocking her head when listening.

Seidelman is close to these women, who never stop hustling. But she hasn't yet come within hailing distance of a man. John Malkovich, playing both the prissy scientist who constructs the android in his own image and the android itself, is a perilously offbeat casting choice. As the inventor, Malkovich wears the ugliest pair of glasses seen in recent movies and talks in a droning, pedantic voice. Seidelman has the wit to encourage the usually frowning actor to get silly, and he's rather touching as the hapless Dr. Jeff Peters, who hates and fears women. But he and Seidelman don't do as well with Ulysses the android. As Ulysses, Malkovich walks in a modified-

Photograph by John Clifford.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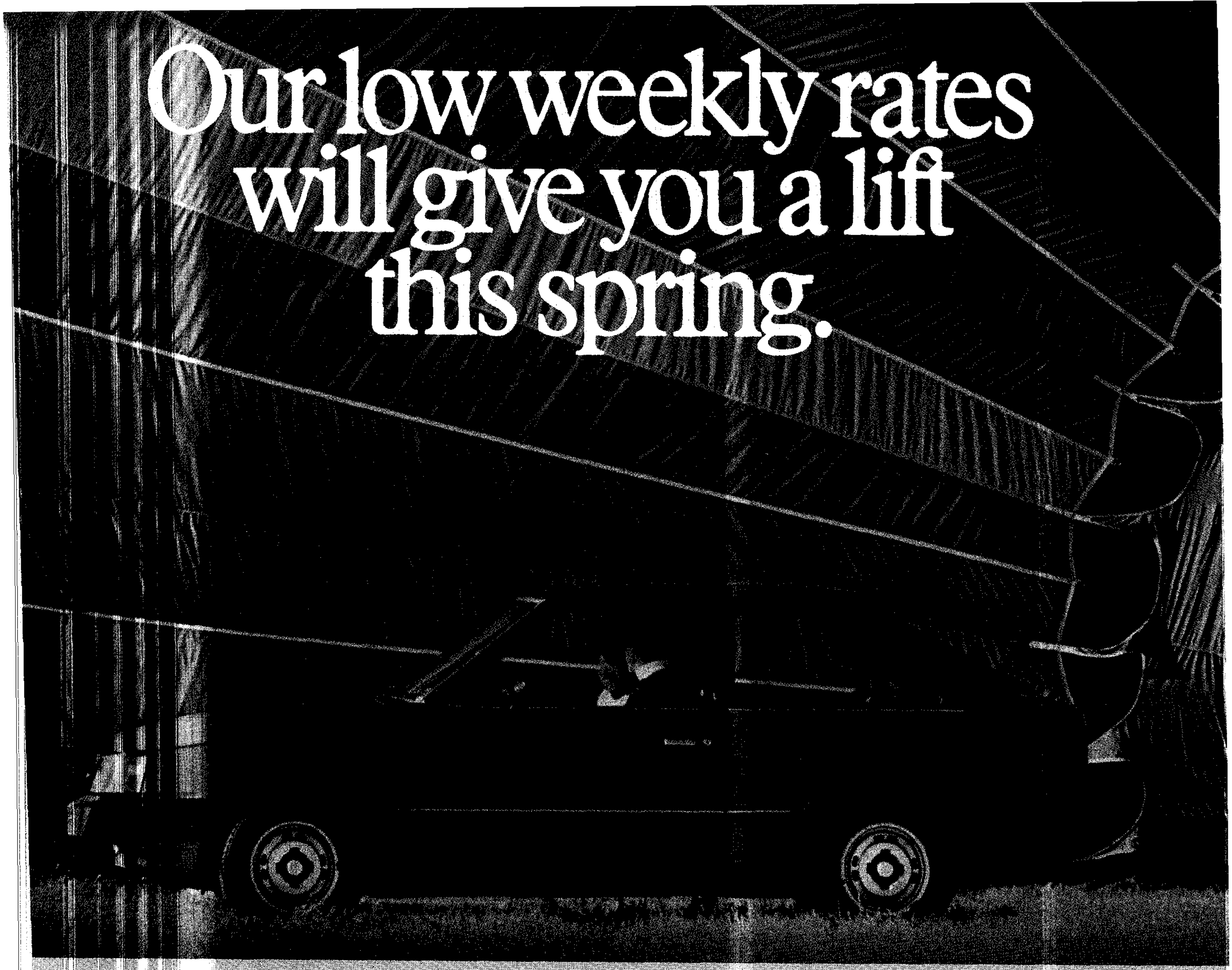
Frankenstein stagger, stiff-kneed and top-heavy, and he holds his mouth open in a dumbbell grin. For a while, he's funny: There's a lovely moment when he solemnly wiggles his ears, and he gets more than I had thought possible out of a puzzled encounter with a diaphragm. In the end, though, Malkovich's success is only provisional: As we wait for the joke of his casting to pay off, the heavy brow and goofy smile don't get easier to take. Ghosts, and perhaps androids, too, remain amusing onscreen only when they look like Cary Grant or Warren Beatty.

During sex, we're told, Ulysses gets so excited that his head screws around backward and his body short-circuits and falls apart. But Malkovich hardly conveys the dangerous appeal of a sexual wild man. The anatomical wit aside, the sexual joke at the heart of *Making Mr. Right* is muffled. And having someone as intelligent as Magnuson fall for the android just seems a sour bit of whimsy. Many people have been hoping that Susan Seidelman would put a hip new "downtown" sensibility on the screen, but to be hip you have to appeal to what's smartest, not dullest, in the audience. Until Seidelman ends her reliance on dopey, pseudo-feminist griping and mechanical farce, she'll never make a good movie.

IN 1985, A PROFICIENT TV ACTOR NAMED Michael J. Fox (*Family Ties*) starred in the crackerjack comedy *Back to the Future,* which quickly became a tremendous hit. Fox may not have had all that much to do with the movie's success, but people in Hollywood *thought* he did, and he has been getting big movie roles ever since. He is miscast as a movie star. Tiny, hairless, and smooth, with an unnervingly placid face—the face of a wizened child—Fox looks like he's been dipped in polyurethane. If you spilled something on him, he would wipe clean. Like many TV actors, he plows through emotions o one sort or another without leaving the slightest imprint of personality.

I don't know what roles Fox should play, but I'm positive he should not play any more like that of Brantley Foster, the allegedly irresistible and dynamic young man who is the hero of Herbert Ross' **The Secret of My Success.** Brantley, young pup from Kansas, starts in th mailroom of a huge conglomerate an takes over the company in a few months Of course, we're not supposed to believ it: The movie, written by the *Top Gu* boys, Jim Cash and Jack Epps Jr. (from story by A. J. Carothers, who also worke on the screenplay), is another upbeat far tasy of victory through overdrive. Posin as an executive, Brantley commandee an empty office and insinuates himse into board meetings. In the course of h rise, beautiful women a full head talle than he pull off his pants and wrest



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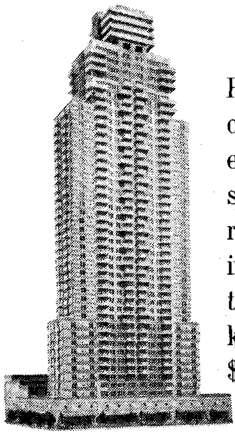

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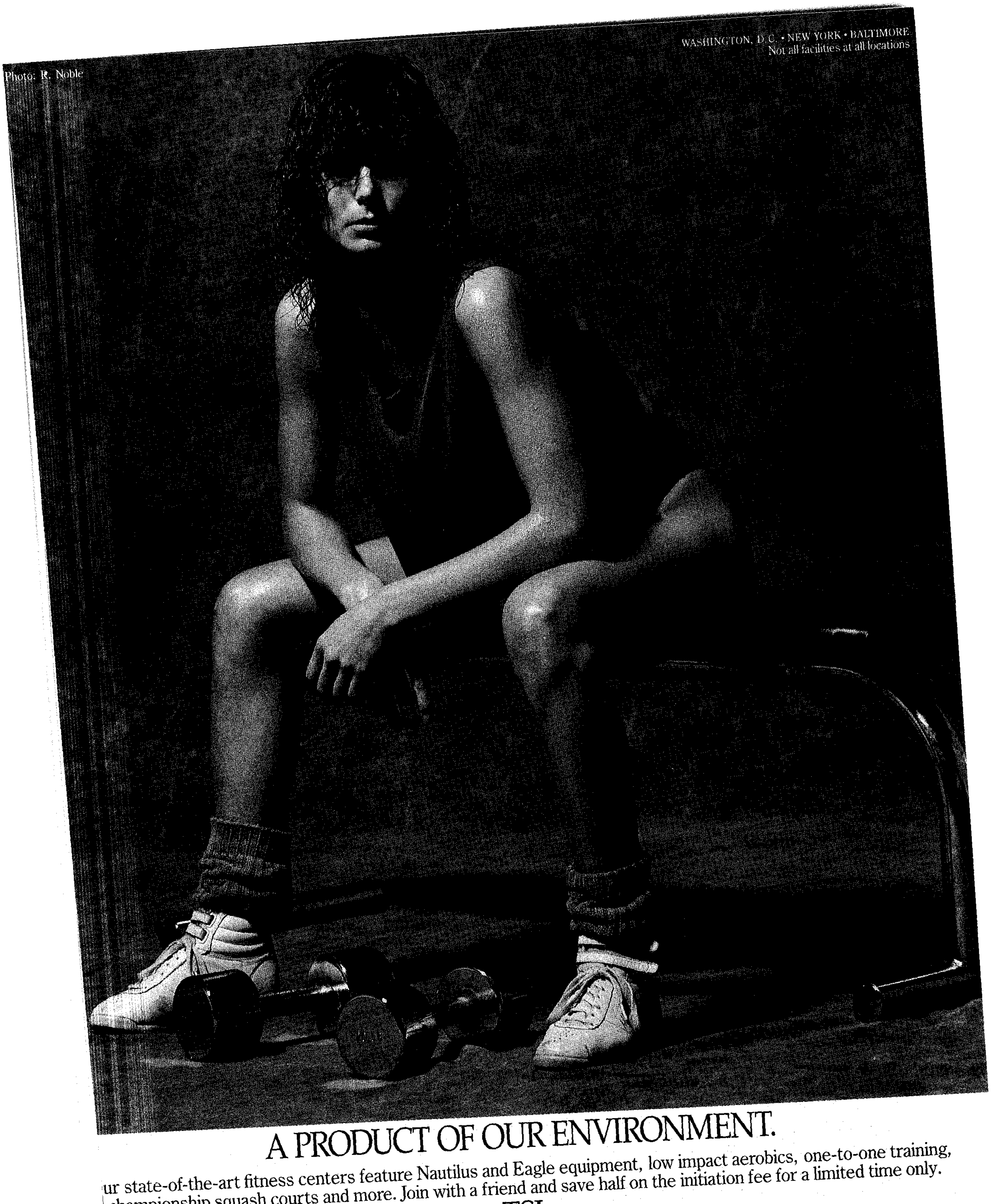
him into bed. Wow, has he got the stuff! And through all of this, we look at the whirling little man and wonder if the filmmakers have lost their minds.

The poor timing of *The Secret of My Success* is perfect: Just when the public was ready for a tough, sardonic movie on big business, Herbert Ross has put together a soft mass of lame clichés. All the corporate types are caricatures and poorly played. Success in high finance turns out to depend on nothing but bluffs and dodges. The latter idea might be a solid basis for a send-up of business, but Ross wipes out the crucial wheeler-dealer passages by turning them into montages covered by music. Baffled, we're left staring at the impressive sets—large expanses of gleaming marble, glass, and wood paneling, all glamorously photographed, along with some New York skylines, by the great Carlo di Palma.

But what does this celebration of the beauty of corporate wealth have to do with the movie's sarcastic joking about corporate phonies? The deluxe craftsmanship of the movie is irrelevant. In the end, *The Secret of My Success* is about nothing more than a superconfident twerp running down endless halls. I laughed a few times, but when it was over, I still wanted to see a movie about big business.

Project X TAKES UP, IN ACTION-FILM terms, a theme broached by Frederick Wiseman in his 1974 documentary *Primate:* Do humans have any right to perform experiments on animals—in this case, chimps—that are astoundingly like humans in perception and feeling? Matthew Broderick, a young member of the Air Force, finds himself working at a special facility that trains chimps in flight simulation and then exposes them to a killing dose of radiation. The reason: to judge how long a human pilot carrying a nuclear payload to the Soviet Unio could continue to fly his aircraft after be ing exposed. The movie's chimp-parti sanship is very straight. Director Jona than Kaplan and screenwriter Stanle Weiser make a sincere case for the an mals as sentient beings, and they do without drawing an indecent number tears from the audience (the chimp "humanity" carries a threat of disorder rage, even destructiveness). At the sam time, the talented Kaplan, a veteran of movie action films (*Over the Edge* a *Heart Like a Wheel*), gives the material pleasantly hokey charge of suspense a horror-film creepiness. The chimp a tors, a noisy lot gathered from all ov the world, steal the movie without a obvious effort.... Charlie Sheen, t lead in *Platoon,* could use a little fu wildness in his soul. Alone among "brat pack," Sheen is a genuine mo star, but he's too earnest for the slapst teen-movie fluff of **Three for the Road.**



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The Insatiable Critic/Gael Greene

BRANCHING OUT

"...Pastas are the real triumphs at Albero d'Oro. And there is a fierce, earthy scent in the porcini-studded risotto..."

THE LATTANZI FEEDING CLAN HAS A SURE claim on the mouths and minds of hungry New Yorkers with a quartet of almost moderately priced trattorias—the two Trasteveres, romantic little Erminia, and Lattanzi in the theater district. They all look and feel like outtakes from an old-time movie—afterimages from *My Sister Eileen,* perhaps, with its red-checked tablecloths and candles dripping wax lava on fat Chianti bottles.

So much love and profit gives even the most unassuming family the right to dream. Well, **Albero d'Oro,** with its sedate funeral-parlor façade and its glitzy jewel-box décor, is the Lattanzis putting on the Ritz.

The piano never stops. "Volare" is inevitable, and sometimes a romantic plaint from *Carmen* soars. The menu, bound in thick leather, looks like a fancy co-op offering. Candles flicker, burn down, and are instantly replaced. At least $10 worth went up in flames as we tackled a trencherman's four courses ($150 for two)—some, the same impeccable pastas and whole cloves of garlic you find around the corner at Erminia.

There is a tree—"*albero d'oro*" means "golden tree"—a few paces west of the piano. From its bare wintry branches hangs one shiny red apple. With so much glass and mirror and glossy aubergine lacquer, it's possible to imagine that you are riding the Orient Express or sitting in a little makeup case—free gift with purchase. This Saturday, the fans seem especially hungry. Is it possible every man in the room is wearing a Cartier "slave bracelet"? "Romance is coming back," my guest observes, blinded by the flash of gold.

Three tasting expeditions suggest that Albero d'Oro's kitchen has two congenital weaknesses—a wimpy tomato sauce and a slow hand at sautéing that makes for pastiness. But order right, and you'll be happy. Or just drop in for splendid pasta, a bottle of red, and the family's famous made-to-order napoleon—a layering of crisp pastry leaves, rich custard, and serious whipped cream—and honor your budget as well as your appetite.

Great bread is always a good omen. The house's country loaf and paper-thin folds of pizza crust—hot, garlicked, and salty—are irresistible. Giant sprigs of fresh basil are everywhere. And the best of the starters dips chunks of fine bread in batter, then layers them with wild mushrooms and prosciutto with a hint of anchovy. Warmed mozzarella with mushrooms, artichoke, and roasted red pepper in a perfumed haze of oil makes an exquisite antipasto arlecchino. Spinach with still-warm soft-on-the-verge-of-hard-boiled eggs, one evening's special, is simple perfection. Grilled vegetables suffer from excessive oiliness, and mussels and clams with fingers of toast sound an early-warning signal of the house's uninspired marinara.

ALBERO D'ORO: *The latest Lattanzi-family offshoot is a glitzy setting for some fancy food.*

Pastas—$15.95 to $23.95 for the most luxurious risotto, half-portions permitted—are the real triumphs, especially farfalle with bits of broccoli and sausage, each bite masterfully al dente. Plump tortelloni and linguine with lobster, shrimp, mussels, and clams are equally appealing. It's not easy to keep thin capellini from sogginess, but these skinny noodles with shrimp, lobster, and radicchio are a prize. There is a fierce, earthy scent in the porcini risotto—has the chef injected a dose of truffle paste? The oversize portion suggests awesome generosity—or the distinct possibility that a restaurant critic has been sighted.

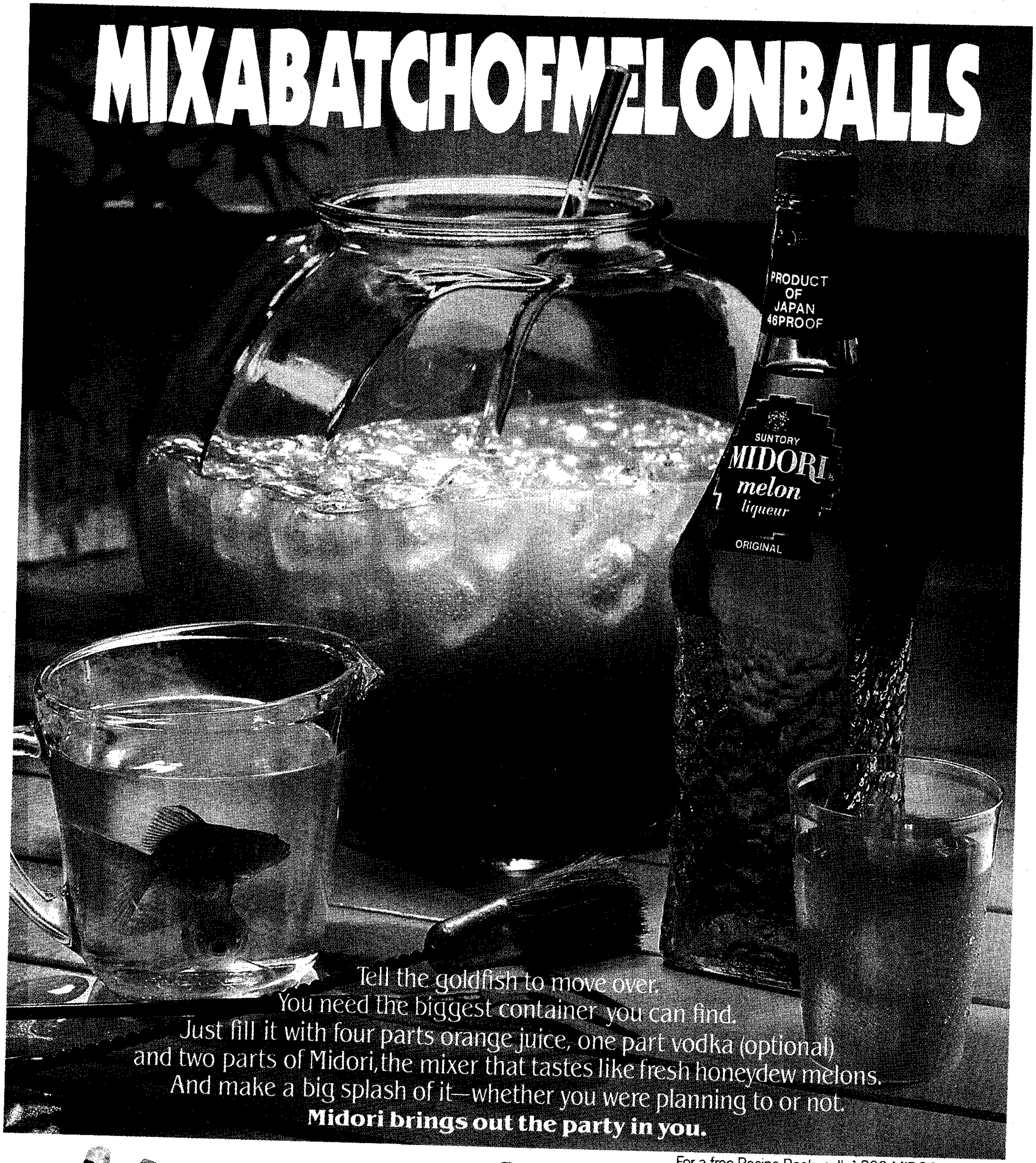
Entrées are elegantly upscale—truffled and porcini'd and priced accordingly—but the family's *nouveau riche* airs happily do not exclude explosions of garlic, especially in a zesty toss of juicy chicken, sausage, and peppers. Some of the best and creamiest polenta I've tasted in a long time cushions spirals of wild boar in a deep, dark, rich sauce. And a roll of swordfish, crumbed, sautéed, and stuffed with raisins and pine nuts, is perfect for someone who doesn't really like swordfish.

Giant shrimp in an arugula-strewn garlic glaze have striking flavor, and fried calamari is pleasant enough. But the first-rate veal deserves a happier fate: In cutlet, it is gummy from uncooked flour. Otherwise delicious sweetbreads served with crisps of fried artichoke are similarly abused.

Vegetables can be nicely distracting—a crackling of deep-fried artichoke, endive all nutty and caramelized, and potatoes crusted with Parmesan.

Like the signature napoleon (one evening it is too browned), all of Albero d'Oro's desserts are instantly recognizable as homemade—for better or for ignobility. But the sweet lemon sorbett is refreshing. A primitive apple tar does satisfy. And the spine-tingling espresso makes most others in town tast

Photograph by John S. Abb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fake. With coffee comes a plate of convex little puff-pastry cookies—still a bit raw in the middle, perhaps, but warm from the oven and delicious.

Albero d'Oro, 1589 Second Avenue, near 82nd Street (517-4448). Open Monday through Thursday 5:30 to 11 p.m., Fridays and Saturdays till 11:30 p.m. A.E.

CALL IT TROLLING IF YOU LIKE, OR grazing . . . there is an easy nonchalance about "getting something to eat" as opposed to "stepping out for dinner." No need to polish the emeralds or reserve five weeks ahead, no need to flash platinum plastic, float a small loan, or play sycophant to the latest three-star chef.

Add mostly spectacular food, and that makes half a dozen reasons to love the **Cafe at Arizona 206.** You stroll right in. If you're lucky, there's a tiny, bare bleached-wood table, a bit too close to the next tiny table. If you're not, you linger at the bar sipping exotic firewaters. While fans of chef Brendan Walsh's southwestern-cooking-gone-elegant are making a serious commitment to an evening of pricey dining in the main room, you are studying the blackboard listing in a good-looking annex with a handsomely tiled kitchen and a whimsical scattering of folk art.

On any day, there are perhaps a dozen dishes, not quite appetizers, not quite entrées, in four price categories ($6, $8, $10, or $12), often oysters and squid, and chicken or skirt steak in varying guises, perfect for sharing. "Things come as they're ready," your server warns. Sometimes the kitchen is too speedy, and the pinched table space refuses to stretch. With the windows thrown open to 60th Street, complaints are drowned out by the screech of sirens plus Elvis on the stereo.

Still, it's great to munch Walsh's smartly flavored fantasy of desert cooking at discount prices. Arizona is not his home—the 28-year-old chef was born in the Bronx—and it's not ours, but he fakes the accent with great style.

There are a platoon of imposters around town trying to do empanadas, for instance. Walsh's are pork-and-fruit-filled, plump and tasty, with a trail of puréed tomatillo, fine guacamole, and delicious baby lentils. Whatever he does to the lowly bean seems to elevate the species—as in zestily dressed white beans with shrimp, or the sweet and tangy barbecued beans that garnish my favorite dish here, smoked hacked chicken. The bird bursts with juice and flavor—smoke, seasonings, an elusive sweetness. It's true, the cleaver leaves unappetizing hack marks in the bone—my guest is appalled, not me. (If you feel faint, close your eyes and let someone you love feed you.)

Calamari might be crisper but it couldn't be tastier, and note the nice kick of cumin in the sauce. A corn-meal-crumbed disk of mild goat cheese accompanies wondrous grilled vegetables—molten eggplant, new potatoes, mushrooms, perhaps a radish or a surprising round of parsnip. Ask for bread; there is none. But you can buy a pair of blue-corn muffins, moist and delicious, just $2.50.

Smoke-touched oysters are wonderful tucked into an aristocratic grill-striped tortilla with a fennel salad. There are chips to scoop up raisin-dotted chopped-beef picadillo on black beans or rice. Mysterious flavors infuse tenderest grilled scallops. And a cut of tenderloin, painted with a peppery hazelnut-chipotle sauce, is everything good beef should be.

A blueberry-and-papaya turnover with rich whipped cream and a macadamia-chocolate tart are good, but the homemade ice cream and a flourless chocolate cake are sweet-tooth triumphs.

I wouldn't mind if the café-annex notion grew to a full-blown craze.

The Cafe at Arizona 206, 206 East 60th Street (838-0440). Open Monday through Saturday noon to midnight. A.E., C.B., D.C., M.C., V. ■

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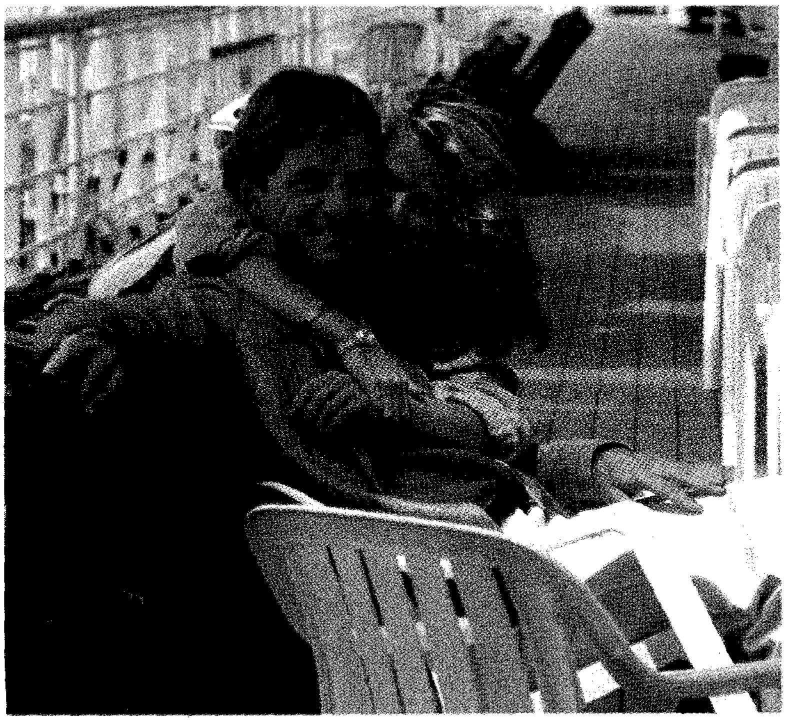

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MODIFIED RAPTURE

"...Stratford's ice-cold *Mikado* dehumanizes Gilbert and Sullivan, while the New York G&S Players' *Sorcerer* is right on target..."

IT IS A WELL-KNOWN FACT THAT THE GILbert and Sullivan operettas, like Shakespeare and the Bible, contain enough quotable wisdom to clarify, if not solve, most of life's problems. Perhaps that is one reason why, after a century of continuous exposure, these perpetually self-renewing and inexhaustibly entertaining works show few signs of going away, no matter how they are presented. From pious Victorian re-creations to versions involving interplanetary relocations and punk-rock reinstrumentations, the basic message nearly always registers: Human beings are very silly but oddly lovable creatures.

Of course, there are those who remain stubbornly allergic to G&S in any fashion or form, proving just how silly some people really can be. The rest of us, by now, have developed an open-minded attitude and philosophically accept most any approach to the canon, as long as Gilbert's text and Sullivan's music are not distorted beyond recognition. Take, for example, the two most recent local productions, drastically different in tone and style: the Stratford Festival's high-tech version of *The Mikado,* which continues its Broadway run at the Virginia Theater, and the New York Gilbert and Sullivan Players' more traditional romp through *Trial by Jury* and *The Sorcerer,* lately seen in the neighborly surroundings of Symphony Space.

The Mikado must surely be one of the most crafty pieces of musical theater ever assembled, superior ingredients worked into a flawless but flexible structure that is virtually impossible to bend out of shape. The Canadian production seems almost obsessed by the sheer mechanical perfection of the piece, treating the material as a set of clever exercises to be performed by virtuoso athletes. Brian Macdonald's choreographed direction has the cast in a state of breathless perpetual motion that might be described as stylized samurai—ean, angular, acrobatic movements evidently intended to reflect the cutting wit and lightning pace of Gilbert's satire. Suan Benson's trim sets also become part of the action as a huge fan opens to introduce the gentlemen of Japan, when Ko-Ko nestles in a bonsai-like fir to recount Tit Willow's cruel fate, or when the Mikado makes his grand entrance by emerging from an enormous lacquered palanquin.

It's all brilliantly done by a well-drilled cast, but the effect is ice-cold and, finally, self-defeating. With every moment so precisely calculated, Gilbert and Sullivan have been utterly dehumanized, the most fatal mistake anyone can make with these classic operettas. Beyond that, few bother to sing the music in tune, and the tinny orchestral arrangements practically turn the score into a xylophone concerto. *The Mikado* still survives, but barely.

WELL-DRILLED: *Avo Kittask as the Canadian Mikado.*

Working with more modest resources, the G&S Players came closer to the real thing—but then this community group, which specializes in keeping the flame of G&S tradition afire, usually does. True, **Trial by Jury** was updated by 50 years to 1925—a cosmetic touch and, as applied by directors Albert Bergeret and Kristen Garver, an inspired one. British courts of law have probably always looked much the same, but this breach-of-promise case, an antic battle between a jilted flapper and a salacious playboy, slipped snugly into its new time slot, and the whole production conveyed the wicked flavor of a superior installment from *Masterpiece Theatre.*

The Sorcerer is early G&S, the pair's second surviving collaboration and admittedly one of the harder entries in the series to bring off. This time, Gilbert's "topsy-turvydom" teeters on the brink of chaos after an entire village unwittingly drinks a love potion brewed by John Wellington Wells, head of an old established London family firm of sorcerers. The piece is seldom staged, but the faithful adore it anyway, since the play contains some of Gilbert's looniest characters and the score is young Sullivan at his freshest and most melodic. The rare opportunity of seeing *The Sorcerer* is a treat in itself, and the company's affectionately caring production—spirited, disciplined, and always right on target—was typical of this valuable troupe's fine work.

The most noticeable missing ingredient in almost all G&S performances nowadays is good singing, and it seems unlikely that the situation will improve anytime soon. Those curious to hear these scores sung by major voices should investigate Arabesque's reissues of the D'Oyly Carte recordings made around 1930. Many of the best native artists appeared with the company then, probably because British singers had fewer opportunities to pursue international careers than they do today, and many of these performances have never since been equaled—on records, at least. Three of the very best have even been transferred to compact disc, sounding better than ever: *The Mikado* (Z8051-2), *The Pirates of Penzance* and *The Sorcerer* (Z8068-2), and *Trial by Jury* and *H.M.S. Pinafore* (Z8052-2). The *Pinafore* set contains a special bonus that no G&S fan will want to miss: a spoken greeting from Sullivan himself, recorded in 1888. The

Photograph by Beatriz Schiller.

composer congratulates Thomas Edison on his miraculous invention, and then, with rare prescience, expresses horror that so much "hideous music" will now be preserved forever.

VICTOR HERBERT MIGHT HAVE BECOME our Sullivan if he had found his Gilbert. He never did, and we are left with a lot of gorgeous music trapped in operettas with impossibly dated books. There have been some successful rescue operations, however, the most memorable being the series of loving restorations that Herbert scholar Frederick S. Roffman prepared several years ago for the Bel Canto Opera. Now here's another: **Naughty Marietta,** at the Paper Mill Playhouse in Millburn, New Jersey, through May 10.

Like all contemporary productions of a Herbert show, this one is heavily edited; unlike most of them, nearly every alteration, subtraction, or addition is for the better. Robert Johanson has provided a new book that plays effectively yet remains true to the original plot, characters, and period. Four songs from other Herbert operettas have been smoothly inserted, and virtually nothing of importance has been cut from the score, one of the composer's loveliest and most ambitious. Michael Anania's lush sets are a colorful operetta fantasy of what New Orleans might have looked like in 1770, and Johanson's lively direction refuses to allow a dull moment. And framing it all with Rudolfo's marionette theater is a wonderful idea, especially since that gives increased importance to the puppeteer's role, sung here with grace, wit, and an amazing amount of voice by that veteran operetta performer Allan Jones.

But then, the whole cast is first-rate. In all her guises—from casquette girl, street urchin, puppet, to grand lady—Maryanne Telese is a charming Marietta and she sings like a dream. As Captain Dick, Stephen Lehew tramp-tramp-tramps with gusto; he also looks more comfortable in a coonskin cap than Nelson Eddy ever did, and his high baritone is no less attractive than his predecessor's. K. K Preece as Adah purls out a sultry rendition of "'Neath the Southern Moon,' and Patti Allison as Lizette gets to sing that show-stopping coloratura parody "Art Is Calling Me," making every dazzling note count. Steve Liebman (Simon), Stephen Lusmann (Etienne), and Gregory Butler (Florenze) are also splendid, but most of all I relish Jack Harrold' performance as Lieutenant Governo Grandet. It is partly his comic presence but I like his poetic presence, too. A though the program fails to mention i Harrold's father, Orville, created the rol of Captain Dick on Broadway, in 1910- one more nostalgic point in favor of th superior Herbert revival. ■

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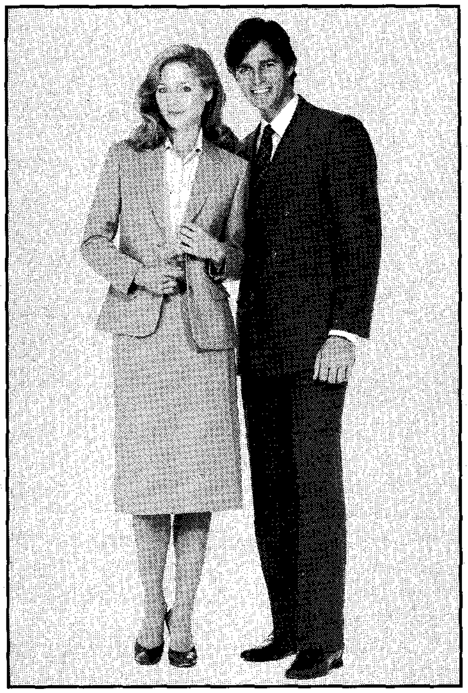

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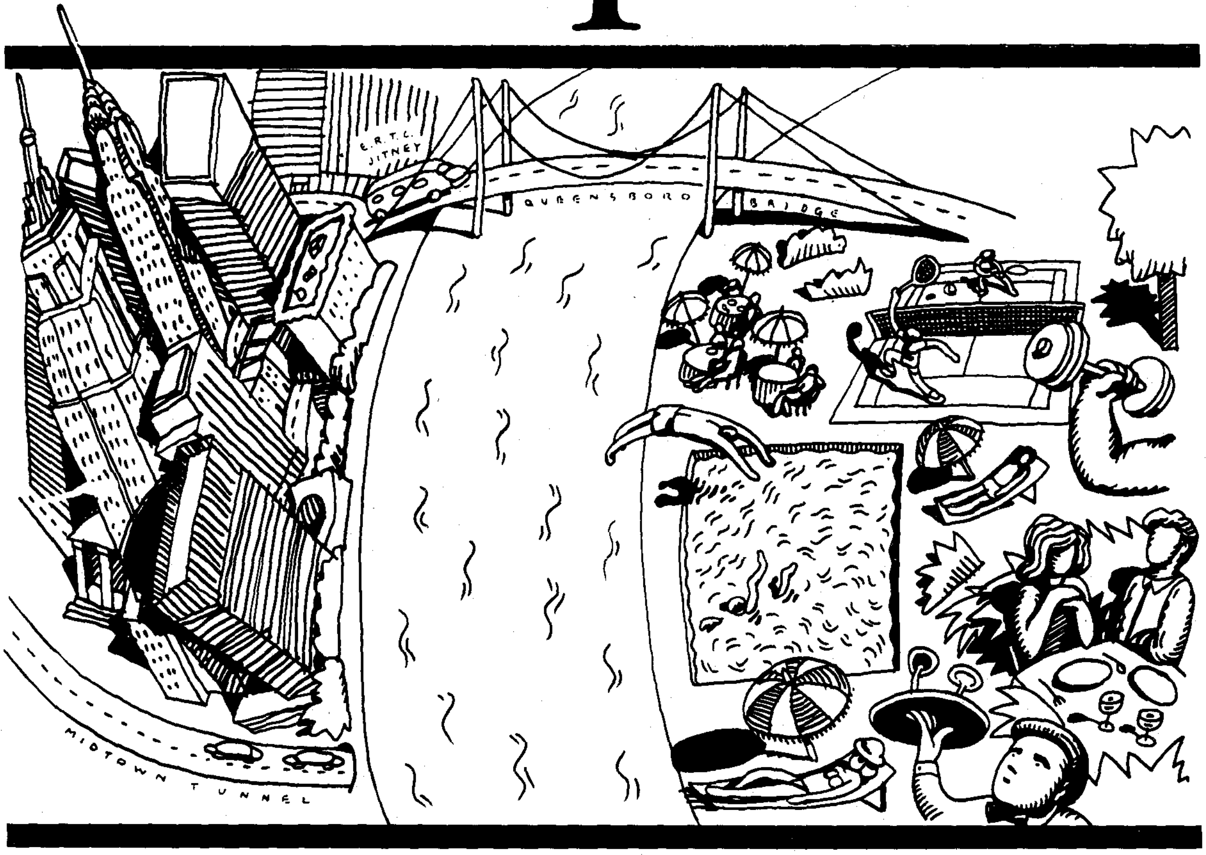

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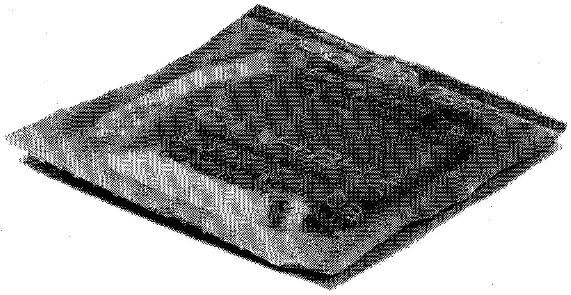

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Dance/Tobi Tobias

FAUX PAS

"...In modifying the elements that once gave her dances their significance, Dean often destroys their very nature..."

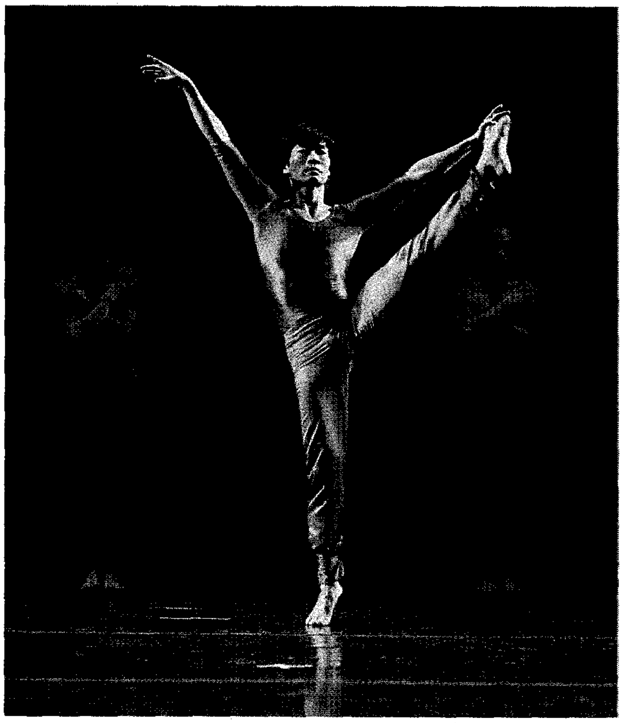
DEPENDING ON HOW YOU LOOK AT IT, *Magnetic*, the newest work **Laura Dean** showed at the Joyce, is the latest evidence of her artistic growth or of her failure to pursue her original concepts to their logical conclusion. I'm afraid I take the less sanguine view.

This piece has little to distinguish it from other Dean dances of recent vintage. By now, Dean has done considerable work for ballet companies and has come away with some of the portable paraphernalia: the assertive leg extensions, the space-slashing leaps, the pose in which one leg curls magnificently behind the body as the head is flung back. However, she's picked these things up only as isolated items to augment a limited vocabulary and lend it some glitter. She hasn't chosen to learn how to use them in phrases, where they could take on rhythmic, plastic, even emotional significance.

Dean also experiments here with hierarchy—beginning with a unit of seven dancers that subsequently becomes a backup group for three "soloists," then merging the two contingents into a more typical Dean family of equals. The problem is that she's unable to give the soloists material important enough to justify their prominence. Without the reinforcement of numbers, and without the prolonged duration that gave her early work its monolithic power, the Deanisms read as half-baked, ineffectual gestures.

In the late sixties, Dean decided to reinvent dancing from scratch—a naïve premise that yielded some striking results. Her early works depended on obdurate tunnel vision. Their vocabulary, restricted to actions like pacing and spinning, was as limited as an infant's language. The dances drew their cumulative physical force and their hypnotic power rom prolonged repetition of these basic moves in geometric patterns of the strictst simplicity and clarity. The small enemble functioned as a cohesive single unit. No soloist emerged from its ranks; what one did, everyone did, in unison or n turn. Modular percussive scores—often Dean's own—were paralleled by the dancers' pulsing energy, steady as a heartbeat. The work was admirable in its single-mindedness.

Maybe Dean discovered there was nowhere to go from there. In recent years, she has abandoned some of the elements that gave her early work its impact, and altered others beyond recognition. By drastically limiting the duration of single actions and by injecting greater variety into her movement vocabulary and stage patterning, Dean has enabled herself to reach a wider audience, many of whom would not have had the patience to see her previous works through. (The first radical changes evident in her tactics came with her first commission from the Joffrey Ballet.) But it can be fatal to an artist to create with one eye on how the results will be received.



SHOW TIME: *Laura Dean's new work* Magnetic.

In modifying the elements that once gave her dances their significance, Dean has in many instances compromised, even destroyed, the very nature of these elements. For example, the flat-footed spinning, with arms imperceptibly changing position, that used to be central to her choreography is no longer the meditative, seemingly eternal whirling that dervishes do but—offered in brief snatches with quickly shifting arms—more of a bravura trick. With the change from slow to fast modulations in stage patterning and dynamics, and the inclusion of showy ballet steps among the back-to-basics ones, factors that originally seemed structural in Dean's dances have come to look merely decorative.

Dean began her rediscovery of dance with a solitary retreat during which she sat motionless for hours every day in a bare studio. Only when she was sure it was "authentic" did she take a first simple step. It might be salutary for her to declare a sabbatical and repeat the experience. But stellar careers, once set in motion, seem to press ahead, gathering momentum, heedless of the artist's actual needs. Besides, Dean is slated to make a piece next year for the New York City Ballet.

AFTER THE ABSORBING ENCOUNTERS with Sankai Juku in recent seasons, the *butoh* troupe **Dai Rakuda Kan,** performing *The Five Rings* at the City Center, was a disappointment. Where the work of Sankai Juku deals with the cosmic issues of life held at knife point and with the eternal mutation—horrific but strangely beautiful—of organic forms, Dai Rakuda Kan claims these subjects for itself but treats them superficially. This group's director and choreographer, Akaji Maro, lacks the profound imagination essential to his job. Instead of addressing those inchoate depths of our psyche that contain recollections of primal things, he aims for theatrical effect. And his desire to incorporate such disparate elements as an ironic view of cabaret performance only leads him further astray.

All might yet be well if the performers were more compelling. Apart from Maro himself, who has a calm, commanding presence, few of the men and women in the group show remarkable intensity or finesse. One's eye and one's concentra-

hotograph by Beatriz Schiller.

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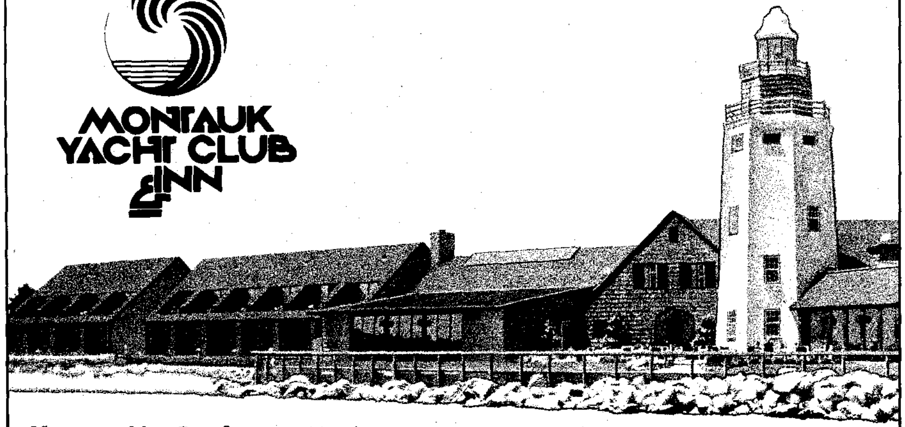

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tion wander from them all too easily, a state of affairs that is disastrous in a slow-moving genre like *butoh*. Their movement range is dispiritingly limited, though this may well be the fault of the choreography. Their single claim to virtuosity is a shaking that vibrates through the entire body, rendering every image as palsied—an effect that loses impact each time it's repeated.

Of course, occasional passages were emotionally or just visually compelling. In the first category there was a quartet of nightgowned mothers birthing strange, corpselike progeny who grew to maturity only to nurse their enfeebled, infantile parents. In the second was the pair of fragile potentates—a Red King and a Black King—facing off, inching slowly toward each other on prehensile feet, scarlet-stained tongues protruding, then supporting each other in a whirling embrace. Is it possible that a *butoh* practitioner could have been inspired by *Alice in Wonderland*?

THE **Second Avenue Dance Company** IS a kind of halfway house for senior students in New York University's Tisch School of the Arts who are hoping to make it in the professional dance world. On the program I saw, the quality of the choreography—some by well-known hands, some by the students themselves—made the critical difference in one's impression of their prospects. The lesser pieces forced all the flaws into view: imperfect bodies, sound but as yet incompletely developed technique, stage personalities lacking confidence, magnetism, abandon. The better the piece, the more the dancers looked like incipient stars.

Two noteworthy downtown choreographers did the most for them. In *Overture*, Susan Marshall evokes a densely populated ballroom in which young people dance in a tender, melancholy continuum of motion, as if resigned to the end o the world; it's a postmodern *La Valse*. This piece was developed in worksho with the NYU students, mounted on th Boston Ballet, and then returned to it original collaborators—a sensible, fai system that might usefully be repeated b other ad hoc teams of conservatories an established companies. Ralph Lemo chose a quartet of the group's most indi vidual dancers for *Romance 4*, whic echoes the premise of Twyla Tharp' *Baker's Dozen*—that one can be lyric and witty at the same time. The fres pointed choreography would have mad even lesser performers distinctive.

Dancers and dances received an adde boost from the beautiful, inventive co tumes created by Deanna Majewski, J son Weber, and Julia Maines—studen in the school's design department who future looks entirely assured. ■

Theater/John Simon

JASON AND THE GOLDEN POND

"...A gallant, hand-me-down British geriatric comedy adapted to Westchester, *A Month of Sundays* has some funny lines..."

WHAT ARE THE CHANCES FOR AN OLD man in a Westchester retirement home to be charming, wise, quick on the quip, companionable, compassionate under a grouchy façade, sexually playful (tastefully, of course) with the young nurse, socially bantering with the black cleaning woman, and, when his daughter and son-in-law come to visit—once a month—amiably eager to dismiss them as fast as possible? (He sees their constraint, and is certainly not about to be self-absorbed, cranky, or demanding, just a mite disappointed at their not bringing his grandson along.) If he happens to be Cooper, the hero of Bob Larbey's geriatric comedy, **A Month of Sundays,** the chances are excellent.

OLD FOLKS AT HOME: *Salem Ludwig and Jason Robards in Bob Larbey's play.*

It is true that Cooper has to go pee in the adjoining and very audible bathroom every ten minutes or so and that he worries about soon having to wear a rubber bag—though this, too, is grist for his sprightly humor—but what we have here is a British geriatric comedy (somewhat imperfectly adapted to America), and so there is stiff-upper-lip and bathroom humor rather than Jewish-Marxist, black-anitor, and Central Park–mugger humor. Otherwise, this might indeed be *I'm Not Rappaport.* And, yes, Cooper's legs aren't what they used to be, and, too proud to use a cane, he does not avail himself of the lovely grounds around the home, which include a pond that may well be golden. But he and his fellow inmate Aylott—whose fear is that his mind may go and leave him a zombie, as he and Cooper call the senile inmates we keep hearing about but are, tactfully, not shown—have quite a jolly old time of it. Nurse Wilson is pretty and spunky; Mrs. Baker, the cleaning woman, is tough and sardonic; but both have very warm hearts. Julia, Cooper's daughter, and Peter, her husband, are slightly less calorific, but they make perfect foils for Cooper's wit.

If things do get a tad hairier as we go along, the two geezers—especially Cooper—are nevertheless last seen heroically fighting off zombiedom as they play their favorite game: trying to remember who the ninth player was on the 1937 New York Giants team. Personally, I was mighty impressed by how well they could rattle off the other eight. A gallant play, this; not quite so cute, phony, and obnoxious as *I'm Not Rappaport,* but, in the last urine analysis, not that much better. Still, there are references to or quotations from Shakespeare and Chaucer (which is partly what I mean by imperfect adaptation to Westchester), and when Cooper throws a line of Romeo's at Mrs. Baker, she responds with Juliet's line.

I guess the producers, sensitive to *Rappaport's* success, were casting about for a clone, and, further emboldened by *Rappaport's* sea legs, did not balk at a transoceanic replica, complete with words such as "bugger" and "twit" surviving in the Americanized version. There are also a few mildly funny lines, which I shall not have the discourtesy to quote lest I give away the whole show. I will say, however, that a preview audience containing an unusually high percentage of seedy and bedraggled presumptive freeloaders enjoyed itself hugely. Jason Robards deploys his customary casual charm as he breezes through Cooper, occasionally remembering to act a bit decrepit and often slurring his speech—though that might as easily be sloppy diction as acting.

Salem Ludwig does better than usual as Aylott, even if they could have found him a more appropriate-sounding name. Patricia Elliott, Felicity LaFortune, and Richard Portnow perform satisfactorily in supporting parts, although only Lynne Thigpen (Mrs. Baker) manages to wrest something extra from hers. Marjorie Bradley Kellogg's set, Joseph G. Aulisi's costumes, and Tharon Musser's lighting do okay without trying very hard, and Gene Saks's facile staging doesn't knock itself out, either. But that may be all such a hand-me-down play deserves—even its title has been used on the stage before.

BARBARA COOK HAS A PLEASING VOICE and knows, up to a point, how to use it. Yet the very title of her show, **Barbara Cook: A Concert for the Theatre,** is wrong. It is not really for the theater, but for a nightclub or cabaret. Miss Cook, at 59, has nicely preserved her voice and visage, but has unfortunately seen fit to preserve also her girlish ways, which, given her Wagnerian girth, is a bad idea. Birgit Nilsson always knew her limitations and did not carry on like a giddy ingenue.

Miss Cook's problems include also the unlovely break in her voice as it heads for the upper register, where, especially when going beyond mezza voce, she squeezes out some curiously unappealing nasal sounds. Supremely unfelicitous, however, are her attempts at jocular

hotograph by Martha Swope.

> "...However polished and ingratiating, Barbara Cook depends far too much on vocal, facial, and bodily mannerisms..."

chitchat with her audience, for which she would need either some ready wit or a scriptwriter. Yet a preternaturally voluble audience twittered away at every leaden anecdote and stillborn jest.

As I sat there, through some good and some mediocre renditions of 25 songs—several of them (e.g., Janis Ian's dreadful "Stars" and a couple by Wally Harper) hardly worth doing—I mused on what made such singers as Lee Wiley, Lena Horne, the Mabel Mercer whose disciple she claims to be so much superior to Miss Cook. It is, ultimately, a matter of singing not just from the neck up with a few adscititious sashayings and gyrations, but from much deeper down. Miss Cook, however polished and ingratiating, depends far too much on vocal, facial, and bodily mannerisms. And it is too bad that, in a relatively small theater, she feels in need of an eight-piece band and a microphone. She sounds much better with a piano, no miking (which is the way she does one encore), and, presumably, in an even smaller space.

She also has to contend with two nemeses. One is Wally Harper, her arranger, accompanist, conductor, and (apparently) Svengali, whose arrangements are, for the most part, overelaborate, self-serving, and damaging to the songs. There he sits, belaboring the piano and making the most tortured faces, a kind of emaciated Woody Allen seemingly afflicted with tic douloureux. An even worse enemy of Miss Cook's, however, is her audience, which, on a Saturday night, carried on like crazed cultists at some eerie religious ceremony. There was a sort of high-pitched talking and testifying as shrieks of "Yes!" and audible vocal spasms midway between orgasm and emphysema rent the air: Star and audience were loving each other up in this unholy revival meeting for which Joseph G. Aulisi's garishly voluminous costumes supplied the tent. There was chintzy décor by John Falabella (one of our worst designers), and adequate lighting by Richard Winkler. The seven other musicians, dwarfed by Harper's pianism, cannot be faulted. It was all very dispiriting.

JOHN BISHOP'S **The Musical Comedy Murders of 1940** came off much better at Circle Rep than it does transferred to Broadway. This hearty but vulnerable spoof benefited from a smaller and more informal setting, from a more mentally agile audience, and from a vivacity of tempo and spirit that now seems lacking. I still laughed sporadically in the second, considerably livelier, act, but, on the whole, felt in the presence of a gaggle of rather sweet but overreaching underachievers.

This does raise again the always tricky question of moving plays to Broadway, where some prove more, some less at home. *Murders* looks like sound popular fare to me, but perhaps a few of the actors should have been replaced, and I would have preferred to see the play on Broadway first; unlike, say, *Coastal Disturbances,* it's not the kind of work that holds up under a second viewing.

Erratum: LAST WEEK I MISIDENTIFIED Norman René, the director of *Tent Meeting,* as the director also of *Moose Murders,* by Arthur Bicknell. Mr. René did in fact direct Bicknell's *My Great Dead Sister.* My apologies to moose and men. ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

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CHINOISERIE

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TURN TO PAGE 87 FOR:

A Shopper's Guide to Real Estate

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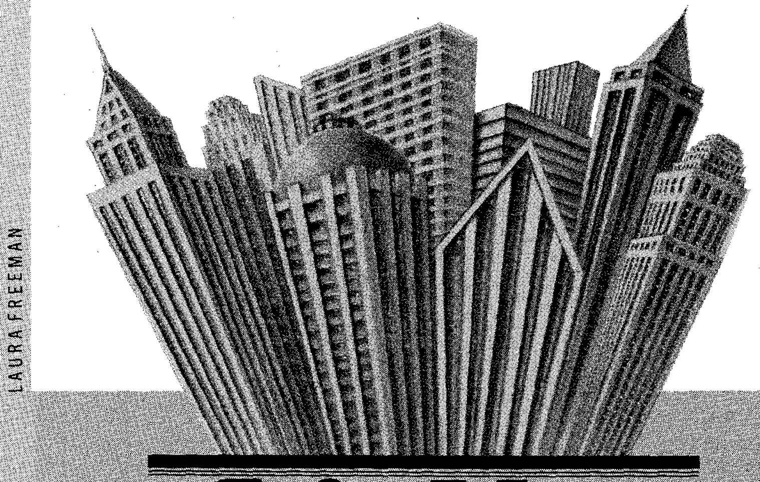

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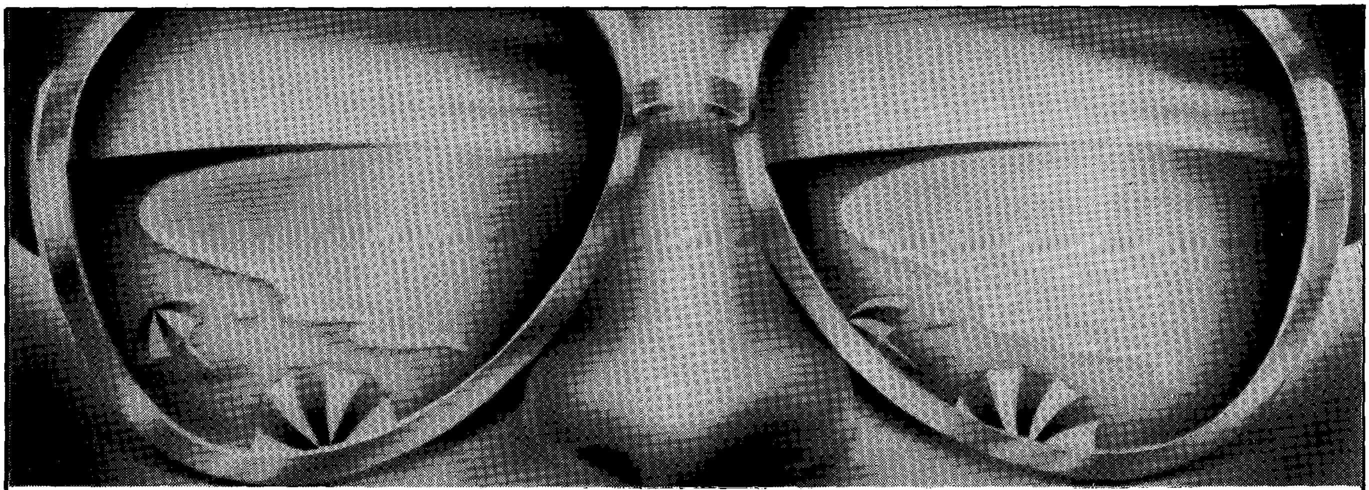

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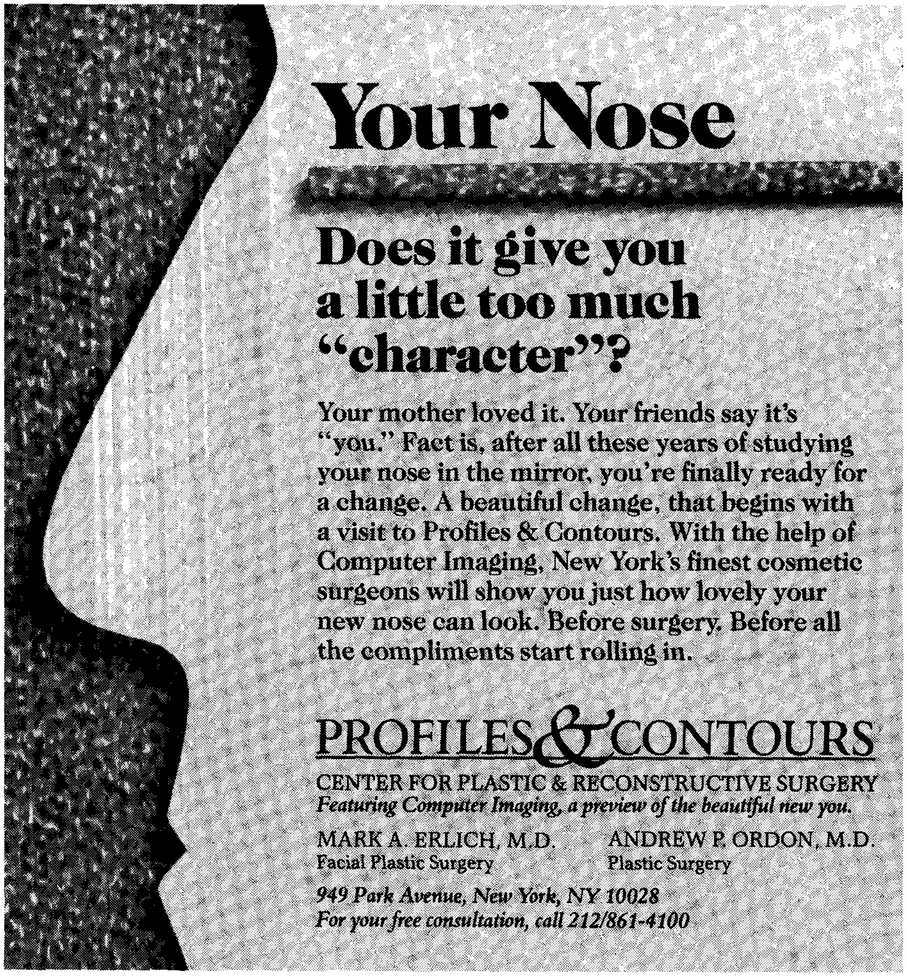

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The Steaks Aren't High

By ARTHUR SCHWARTZ
Daily News Restaurant Critic

MY, HOW THE mighty have fallen. My, how the modest have made the most of it.

Once **One Fifth** was a fancy downtown watering hole; big on decor ....After a number of years in business, several different chefs, and several menu renovations, it still couldn't draw the big bucks crowd it needed to survive.

In steps Arnie Rosen, New York's P.T. Barnum of budget beef barns. Three months ago, he took over from the original owners,....Rosen has wisely kept One Fifth's marvelous looking dining room....just as it was. But instead of frou-frou food, he has installed a moderately priced steak-house menu.

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Rosen has always been big on the bargain....and is a restaurateur who says things like "places that make it in the long run have to give the people what they want....Every place has its thing. I think watching the room is really important."

I do too. And Rosen and his managers do patrol the room—greeting, seating, troubleshooting. The young servers are efficient, polite and accommodating. Even the bus boys are on the ball....The room has a lively restaurant hum, but it's not truly noisy. The crowd is handsome, of all ages; a wide spectrum of New Yorkers looking for a good no-frills, no-thrills dinner at relatively reasonable cost....

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A Complete Entertainment Guide for Seven Days Beginning

APRIL 22

144
MOVIES

156
THEATER

160
ART

163
MUSIC & DANCE

166
OTHER EVENTS

168
NIGHTLIFE

170
RESTAURANTS

180
RADIO

181
TELEVISION

MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

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Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—Through 4/28: "Three Giants of 20th-Century Literature": *Karen Blixen; Samuel Beckett: Silence to Silence; William Carlos Williams.* #2—Through 4/30: "Bigger Than Life: Movies in Scope." 4/21–22: *Bonjour Tristesse; Bhowani Junction.* 4/23: *Some Came Running; The Long, Hot Summer.* 4/24–25: *Diary of a Chambermaid* (1964); *Lola* (1960). 4/26–27: *The Good, the Bad and the Ugly.* 4/28–29: *The Apartment; Kiss Me, Stupid.*

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 4/22: *The Damned; The Conformist.* 4/23: "Comedy of Frank Tashlin": *Love Happy; Variety Girl;* Tashlin cartoon. 4/24–25: *Link; Quest for Fire.* 4/26: *The General; College; Balloonatics.* 4/27: *Shoot the Piano Player; Such a Gorgeous Kid Like Me.* 4/28: *Imitation of Life; The First Legion.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*Festival of Claymation.* #2—*Working Girls.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Tin Men.* #2—*Raising Arizona.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). Through 4/23: *The Hanoi Hilton.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—Through 4/23: *Lethal Weapon.* Opening 4/24: *Extreme Prejudice.* #2—*Angel Heart.* #3—*Hoosiers.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 4/22: *The Shopworn Angel; The Shop Around the Corner.* 4/23: *Moss Rose; None but the Lonely Heart.* 4/24–25: *Walkabout; Picnic at Hanging Rock.* 4/26: *Blonde Venus; Shanghai Express.* 4/27: *Los Olvidados; Viridiana.* 4/28: *Auntie Mame; His Girl Friday.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 4/22–23: *The Return of Martin Guerre; Danton.* 4/24–25: *Witness; Breaker Morant.* 4/26: *Querelle; The Moon in the Gutter.* 4/27–28: *Salvador; Missing.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. (929-3350). #1—*The Assault.* #2—*"Crocodile" Dundee.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Hollywood Shuffle.* #2—*Wild Thing.* #3—*A Room With a View.* #4—Through 4/23: *Children of a Lesser God.* Opening 4/24: *The Housekeeper.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*The Aristocats; Outrageous Fortune.* #2—*Project X.* #3—*Making Mr. Right.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Blind Date.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Raising Arizona.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Radio Days.* #2—*Platoon.* #3—*The Secret of My Success.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Project X.*

42nd–60th Streets

31. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). Through 4/23: *Platoon.* Opening 4/24: *Extreme Prejudice.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Project X.* #2—*Police Academy 4: Citizens on Patrol.* #3—*Lethal Weapon.* #4—Through 4/23: *Evil Dead 2: Dead by Dawn.* Beg. 4/24: *Blind Date.* #5—Through 4/23: *Angel Heart.* Beg. 4/24: *Burglar.* #6—*Angel Heart.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). *Tin Men.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *The Secret of My Success.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts (730-7262). Through 4/23: *A Nightmare on Elm Street Part 3: Dream Warriors.* Opening 4/24: *My Demon Lover.* **EMBASSY 3**—*Hollywood Shuffle.* **EMBASSY 4**—*Outrageous Fortune.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398 1720). #1—Through 4/23: *Mannequin.* Openin 4/24: *The Housekeeper.* #2—*The Hanoi Hilton.*

38. EMBASSY 49TH STREET—49th St. east of Sevent Ave. (757-7003). *The Aristocats.*

39. UNITED ARTISTS TWIN—Broadway bet. 49th–50t Sts. (247-1633). #1—Through 4/23: *Silent Nigh*

Deadly Night, Part 2. Opening 4/24: *Slaughter High.* #2—Through 4/23: *"Crocodile" Dundee.* Opening 4/24: *Princess Academy.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *The Aristocats.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Aristocats; Blue Velvet.*

44. SUTTON—57th St. east of Third Ave. (759-1411). Through 4/23: *Police Academy 4: Citizens on Patrol.* Opening 4/24: *Extreme Prejudice.*

45. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Working Girls.*

46. NEW CARNEGIE—57th St. east of Broadway (582-4582). *Heaven.*

47. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Project X.*

48. PLAZA—58th St. east of Madison Ave. (355-3320). *Children of a Lesser God.*

49. PARIS—58th St. west of Fifth Ave. (688-2013). Through 4/23: *Kangaroo.* Opening 4/24: *L'Année des Méduses.*

50. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Lethal Weapon.*

52. BARONET—Third Ave. at 59th St. (355-1663). Through 4/23: *Outrageous Fortune.* Opening 4/24: *The Housekeeper.* **CORONET**—Through 4/23: *Three for the Road.* Opening 4/24: *Forever, Lulu.*

53. CINEMA 3—59th St. west of Fifth Ave. (752-5959). Through 4/23: *Man Facing Southeast.* Beg. 4/24: *Kangaroo.*

54. CINEMA I—Third Ave. at 60th St. (753-6022). *Gothic.* **CINEMA II**—(753-0774). *Tin Men.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Secret of My Success.* #2—*Blind Date.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Raising Arizona.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Platoon.* #2—*Radio Days.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *A Room With a View.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Making Mr. Right.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Police Academy 4: Citizens on Patrol.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). *Project X.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*The Secret of My Success.* #2—*Angel Heart.*

68. RKO 86TH STREET TWIN—86th St. at Lexington Ave. (289-8900). #1—Through 4/23: *Burglar.* Opening 4/24: *Extreme Prejudice.* #2—*Lethal Weapon.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Making Mr. Right.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1 and #2—*Prick Up Your Ears.* #3—*Sorekara.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Swimming to Cambodia.* #2—*Law of Desire.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). Through 5/9: "The Films of Woody Allen, Charlie Chaplin, and Buster Keaton." 4/19–25: Chaplin. 4/22: *A King in New York; The Pawnshop; A Night at the Show; The Adventurer.* 4/23–25: *Modern Times; One A.M.; The Immigrant; The Rink; Making a Living.* 4/26–5/2: Keaton. 4/26–27: *Battling Butler; Seven Chances; The Goat; The Love Nest.* 4/28–29: *The Navigator; Go West; The Scarecrow; The Paleface.*

4. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Raising Arizona.* #2—Opening 4/22: *Padre Nuestro.*

5. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—Through 4/23: *Platoon.* Opening 4/24: *Extreme Prejudice.* #2—*Project X.* #3—*Tin Men.* #4—*Blind Date.* #5—*The Secret of My Success.* #6—*Lethal Weapon.*

6. THALIA—95th St. west of Broadway (222-3370). 4/22: *Throne of Blood; I Live in Fear.* 4/23: *Pee-wee's Big*

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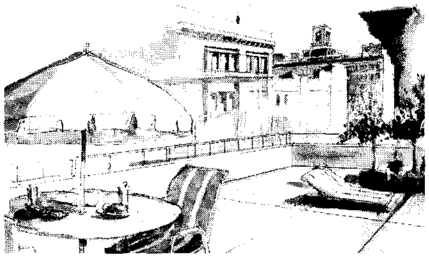

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MOVIES

Adventure; Repo Man. 4/24: *Pink Floyd The Wall; Invitation au Voyage.* 4/25: *Rebel Without a Cause; East of Eden.* 4/26: *Querelle; Les Abysses.* 4/27: *Spetters; Smithereens.* 4/28: *Wetherby; Julia.*

87. METRO—Broadway nr. 99th St. (222-1200). #1—*Festival of Claymation.* #2—*Hollywood Shuffle.*

88. OLYMPIA QUAD—Broadway at 107th St. (865-8128). #1—*The Aristocats; Outrageous Fortune.* #2—*The Secret of My Success.* #3—*Angel Heart.* #4—*Children of Lesser God.*

89. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Police Academy 4: Citizens on Patrol.* #2—Through 4/23: *Silent Night, Deadly Night, Part 2.* Opening 4/24: *Extreme Prejudice.* #3—*A Nightmare on Elm Street, Part 3: Dream Warriors.* #4—*Lethal Weapon.* #5—*Platoon.* #6—Through 4/23: *Burglar.* Opening 4/24: *Slaughter High.*

90. NOVA—Broadway nr. 147th St. (862-5728). Through 4/23: *Burglar; The Hanoi Hilton.*

91. RKO COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*The Aristocats; Summer Camp Nightmare.* #2—*Police Academy 4: Citizens on Patrol.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax:** $3.25; senior citizens $3; children $1.50: *On the Wing; Nomads of the Deep* and *Skyward;* and *The Dream Is Alive:* Daily screenings; call for schedules. Triple features: $4.75/$4.50/$3: Fri.–Sat. at 6 and 7:30.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria (718-784-4742). $4; video only, $2. 4/24–25, 6:30–7:30: "The Other New York: Regional Reflection": Video by New York artists. Through 4/25: "The Shubert Touch": Silent films from the World Film Corp.; live piano accompaniment. 4/24 at 7:30: *A Girl's Folly* (1917), dir. Maurice Tourneur; and *The Dancer's Peril* (1917). 4/25 at 7:30: Kevin Lewis of the Shubert Archive will show and discuss excerpts of early World films.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). $5; students and senior citizens $4. Through 5/8: "Retrospective: Ann Hui." 4/24 at 7: *The Story of Woo Viet* (Hong Kong, 1981), dir. Ann Hui.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. (787-2755). Donation $2.50; senior citizens $1; free popcorn. 4/22 at 7:30: *Harriet Craig* (1950), dir. Vincent Sherman, with Joan Crawford.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 4/24 at 8: Super 8 films by Lewis Klahr; Klahr present. 4/25–26: "Films With a Purpose: Films From Puerto Rico"; Films are in Spanish and most are without subtitles; transcripts available. 4/25 at 5: Program I; at 8: Program II; 4/26 at 8: Program III. See also the **Museum of Modern Art.**

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $2.50. 4/28 at 8: *What Happened to Kerouac?* (1984), dir. Richard Lerner and Lewis MacAdam; *Pull My Daisy* (1956), dir. Robert Frank and Al Leslie; guest speaker.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 4/21–22 at 1, 3:15, 6, and 8:45: *L'Acrobate* (France, 1975), dir. and with Jean-Daniel Pollet. 4/27–28 at 12:30, 3:15, 6, and 8:45: *Death Watch* (France, 1979), dir. Bertrand Tavernier.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. (744-8310). Free. 4/24–30: Films by Eberhard Fechner. 4/28 at 6:30: *A Home for Noble Ladies* (West Germany, 1984); guest speaker. See also **New York Public Library, Donnell Media Center.**

GUGGENHEIM MUSEUM—Fifth Ave. at 89th St. (360-3503). Free with museum admission. 4/25–26 and 5/2–3 at 3: "Pierre Alechinsky: Margin and Center": *Japanese Calligraphy* (1955–56), dir. Alechinsky; *Ink* (1963), dir. Jean Ceinge, with Alechinsky; *Alechinsky d'après nature* (1972), dir. Luc de Heusch; and *Peter and Pierre* (1985), dir. Ole Henning Hansen.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. 4/24–6/21: Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, continuous: "Video-Feature: Juan Downey": *The Looking Glass* (1981), *Information Withheld* (1981), *Shifters* (1984), and *J. S. Bach* (1986).

JAPAN SOCIETY—333 E. 47th St. (752-3015). $5; senior citizens and students $4. 4/24–6/26: "Japanese Literature on Screen." 4/24 at 6:30: Lecture; 7:30: *Wild Geese* (Japan, 1953), dir. Shiro Toyoda.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888; -1889). Free with museum admission: National Jewish Archive of Broadcasting. 4/26 at 12:30, 1:30, and 2:30: "Who Killed Anne Frank," from *The Twentieth Century* (CBS, 1964).

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room: Tue.–Sat. 1–6.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $4. "Personal Cinema Program." 4/24 at 8: *All Night Movie,* a film-performance by Gary Goldberg. 4/25 at 8: New works by Mike Kuchar, Michael Burlingame, Sheila Moloney, and Raul Llorens.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission: Wed.–Sat. noon–5, Tue. noon–8. 4/24–8/1: "Columbia Pictures Television: The Studio and the Creative Process." Through 6/16, Tue.–Sat. at 12:30 and 2:45, Tue. at 5:30: *Peter Pan* (1960), with Mary Martin.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** 4/23 at 7: "Films With a Purpose: A Puerto Rican Experiment in Social Films": *El Puente* (1952), dir. Amilcar Tirado; *El Yugo* (1959), dir. Oscar Torres, and *Juan sin seso* (1959), dir. Luis A. Maisonet; in Spanish without subtitles. 4/24–5/12: "AMPAS 60: Treasures From the Academy Film Archive." 4/24 at 2:30 and 6: *Fort Apache* (1948), dir. John Ford, with Henry Fonda and John Wayne. 4/25 at 2: *Mutiny on the Bounty* (1935), dir. Frank Lloyd, with Clark Gable and Charles Laughton; at 5: *Hedda Hopper's Hollywood* (1959), dir. William Corrigan. 4/26 at 2: (See 4/25 at 5); at 5: (See 4/25 at 2). 4/28 at 2:30 and 6: *I Met a Murderer* (1939), dir. Roy Kellino. **Titus Theater 2:** 4/23 at 3 and 6:30: "What's Happening?": *Tigertown* (1985), dir. David Rosenberg; and *Burley: Growing Tobacco in America* (1985), dir. Robby Henson and Doron Sclair. 4/26 at 2:30 and 5:30: "Films With a Purpose: A Puerto Rican Experiment in Social Films": *Los Peloteros* (1951), dir. Jack Delano. 4/27 at 6:30: "Video Viewpoints": Ian Breakwell and Anna Ridley: "Public Face: Private Eye."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7619). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 4/21–22 at 8: *Private Practices: The Story of a Sex Surrogate* (1985), dir. Kirby Dick, with sex surrogate Maureen Sullivan; Sullivan present. 4/23 at 8: "Anything but Silent": *The Merry Widow* (1925), dir. Erich von Stroheim, with John Gilbert; live piano accompaniment. 4/24–25 at 8 and 9:45, 4/26 at 5, 7, and 9, 4/27–29 at 8: *Scene of the Crime* (France, 1986), dir. André Téchiné.

NEW YORK PUBLIC LIBRARY—Donnell Media Center, 20 W. 53rd St. (621-0618). Free. 4/23 at noon: *Madalyn* (1973), dir. Robert Elkins; *Traveling Hopefully* (1980), dir. John G. Avildsen; *Lovejoy's Nuclear War* (1975), dir. Daniel Keller; at 6: "Meet the Makers—Film": Works by Maureen Selwood; Selwood present. 4/24–25: Films by Eberhard Fechner. 4/24 at 2:30: *The Trial* (West Germany, 1985), Part I. 4/25 at 10:30 a.m.: (See 4/24 at 2:30); at 12:30: Part II; at 2:30: Part III. 4/28 at noon: *Law and Disorder* (1974), dir. Ivan Passer; at 2:30: *To Kill a Mockingbird* (1962), dir. Robert Mulligan, with Gregory Peck.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 4/23: "The Age of New Yorker Films." 4/21–23 at 6: *An Autumn Afternoon* (Japan, 1962), dir. Yasujiro Ozu; at 8: *The Spider's Strategem* (Italy, 1970), dir. Bernardo Bertolucci; at 10: *Peppermint Soda* (France, 1978), dir. Diane Kurys. 4/24–5/7: "Global Village Documentary Festival." 4/24 at 4: *Shantytown* and *The Bombing of Osage Avenue;* at 6: *The Return of Rubén Blades;* at 8: *The Last Empire* and *Chile: Hasta Cuando?;* at 10: *Nik and Murray.* 4/25 at 4: *Mine War on Blackberry Creek* and *Other Prisoners;* at 6: *Spirit to Spirit* and *Langston Hughes;* at 8: *Are We Winning, Mommy?;* at 10: *Chuck Solomon* and *Stormé.* 4/26 at 3:45: *Gap-Toothed Women* and *Stephanie;* at 5:45: *Exilio* and *Cuba;* at 7:45: *Spark Among the Ashes* and *Jack Levine;* at 10: *Ganapati, Anger,* and *Halloweenie.* 4/27 at 7 and 9:30: *Heartstrings.* 4/28 at 6: (See 4/25 at 8); at 8: (See 4/24 at 8); at 10: (See 4/25 at 4). "Public Service" (free): Sat.–Sun. at 2: *Inughuit* (Sweden, 1985), dir. Staffan Julén and Ylva Julén.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Through 5/16: "Hooray for Hollywood." 4/25 at 12:30 and 3: *King Kong* (1933).

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). $2. 4/26 at 1:30: *Wrath of the Gods* (1914), dir. Thomas Ince.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. Through 7/2: "1987 Biennial Exhibition—Films and Videotapes." Films: Tue. at 2, Wed.-Sat. at noon, Sun. at 1: 4/17-22: *The Riverbed* (1986), by Rachel Reichman; 4/23-28: *Magdalena Viraga: The Story of a Red Sea Crossing* (1986), by Nina Menkes. Video: 4/21 at 4 and 6:15, 4/22 at 2:30: *I Do Not Know What It Is I Am Like* (1986), by Bill Viola; 4/23-25 at 2:30 and 3:30, 4/26 at 3:30 and 4:30, 4/28 at 4, 5, and 6:30: *If It's Too Bad to Be True, It Could Be DISINFORMATION* (1985), by Martha Rosler; and *Scenes From the Micro War* (1986), by Sherry Millner.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—Through 4/23: *The Aristocats; The Hanoi Hilton.* Beg. 4/24: *Extreme Prejudice.* #2—*Police Academy 4.* #3—*Lethal Weapon.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*The Secret of My Success.* #2—Through 4/23: *Burglar.* Beg. 4/24: *Extreme Prejudice.* #3—*Blind Date.* #4—*Project X.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*The Secret of My Success.* #2—*Project X.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—Through 4/23: *Angel Heart.* Beg. 4/24: *Extreme Prejudice.* #2—*Police Academy 4.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 4/23: *Police Academy 4; The Hanoi Hilton.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Blind Date.* #2—*Police Academy 4.* #3—*The Aristocats;* Through 4/23: *Platoon.* Beg. 4/24: *Princess Academy.* #4—*Lethal Weapon.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Through 4/23: *The Hanoi Hilton.* Beg. 4/24: *My Demon Lover.* #2—*Police Academy 4.* #3—*The Aristocats; Silent Night, Deadly Night, Part 2.* #4—*Lethal Weapon.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*The Secret of My Success.* #2—*Blind Date.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—Through 4/23: *Silent Night, Deadly Night, Part 2.* Beg. 4/24: *Slaughter High.* #2—*Lethal Weapon.* #3—*Police Academy 4.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Project X.* #2—*The Hanoi Hilton.* #3—*The Aristocats; Making Mr. Right.* #4—*Police Academy 4.* #5—*Burglar.* #6—*Platoon.* #7—*The Secret of My Success.* #8—*Lethal Weapon.* #9—*Raising Arizona.* #10—*Blind Date.* #11—*Hollywood Shuffle.* #12—*A Nightmare on Elm Street, Part 3.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Blind Date.* #2—*The Aristocats; The Hanoi Hilton.* #3—Through 4/23: *Making Mr. Right.* Beg. 4/24: *Extreme Prejudice.* #4—Through 4/23: *Three for the Road.* Beg. 4/24: *Princess Academy.* #5—*Tin Men.* #6—*Platoon.* #7—*A Room With a View.*

01. AVENUE U—Ave. U at E. 16th St. (645-3800). Through 4/23: *Radio Days; Outrageous Fortune.*

03. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Secret of My Success.* #2—*Raising Arizona.*

04. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Project X.* #2—*The Hanoi Hilton.* #3—Through 4/23: *Silent Night, Deadly Night, Part 2.*

06. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Blind Date.* #2—*The Aristocats; Making Mr. Right.*

07. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*The Hanoi Hilton.* #2—Through 4/23: *Lethal Weapon.* Beg. 4/24: *My Demon Lover.* #3—Through 4/23: *Mannequin.* Beg. 4/24: *Slaughter High.* #4—*Police Academy 4.*

0. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Secret of My Success.* #2—*Police*

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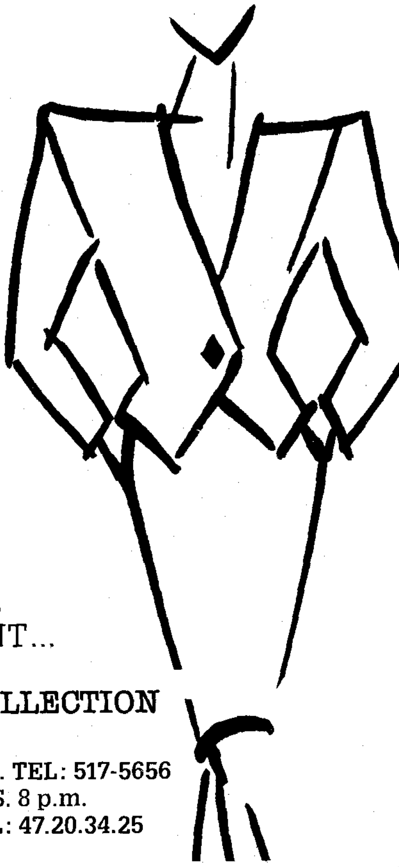

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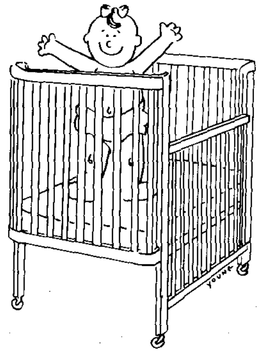

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211. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*The Secret of My Success.* #2—*Tin Men.*

212. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Blind Date.* #2—*The Secret of My Success.*

214. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Secret of My Success.* #2—*Platoon.* #3—*A Nightmare on Elm Street, Part 3.*

215. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Blind Date.* #2—*Raising Arizona.* #3—Through 4/23: *The Hanoi Hilton.* Beg. 4/24: *Princess Academy.* #4—*Tin Men.*

216. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*The Aristocats;* Through 4/23: *Silent Night, Deadly Night, Part 2.* Beg. 4/24: *Slaughter High.* #2—*The Secret of My Success.* #3—Through 4/23: *The Hanoi Hilton.* Beg. 4/24: *Extreme Prejudice.* #4—*Police Academy 4.* #5—*Blind Date.* #6—Through 4/23: *Lethal Weapon; Three for the Road.* Beg. 4/24: *My Demon Lover.*

217. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Hollywood Shuffle; Flight of the Navigator.* #2—*The Secret of My Success.*

218. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Police Academy 4.* #2—*The Secret of My Success.* #3—*Silent Night, Deadly Night, Part 2.* #4—*The Hanoi Hilton.* #5—Through 4/23: *Summer Camp Nightmare.* Beg. 4/24: *Extreme Prejudice.*

220. RKO KINGS PLAZA—Flatbush Ave. at Ave. U (253-1110). #1—*Platoon.* #2—Through 4/23: *Making Mr. Right.* Beg. 4/24: *Extreme Prejudice.* #3—*Raising Arizona.* #4—*Burglar.*

221. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—Through 4/23: *The Aristocats; Three for the Road.* Beg. 4/24: *My Demon Lover.* #2—*Lethal Weapon.* #3—*Police Academy 4.* #4—*Blind Date.* #5—*Project X.*

222. WALKER—18th Ave. at 64th St. (232-4500). #1—*Police Academy 4.* #2—*Lethal Weapon.* #3—Through 4/23: *Silent Night, Deadly Night, Part 2.* Beg. 4/24: *Extreme Prejudice.* #4—*Project X.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*The Secret of My Success.* #2—Through 4/23: *Silent Night, Deadly Night, Part 2.* Beg. 4/24: *Slaughter High.* #3—*Police Academy 4.* #4—*Project X.* #5—*Lethal Weapon.* #6—Through 4/23: *Blind Date.* Beg. 4/24: *Extreme Prejudice.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Police Academy 4.* #2—*Children of a Lesser God.*

302. BAYSIDE—MOVIES AT BAYSIDE—(225-7711). #1—*Tin Men.* #2—*Blind Date.* #3—*Raising Arizona.* #4—Through 4/23: *Making Mr. Right.* Beg. 4/24: *Princess Academy.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*The Secret of My Success.* #2—*Raising Arizona.* #3—*Project X.* #4—*Lethal Weapon.* #5—*Tin Men.* #6—Through 4/23: *The Aristocats; Platoon.* Beg. 4/24: *My Demon Lover.* #7—Through 4/23: *Making Mr. Right.* Beg. 4/24: *The Assault.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Platoon.* #2—*The Secret of My Success.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Project X.* #2—*The Secret of My Success.* #3—Through 4/23: *Silent Night, Deadly Night, Part 2.* Beg. 4/24: *My Demon Lover.* #4—*Lethal Weapon.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Making Mr. Right.* #2—*Tin Men.*

308. FOREST HILLS—CINEMART—(261-2244). #1—Through 4/23: *Radio Days; An American Tail.* #2—Through 4/23: *A Room With a View; Heathcliff.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Raising Arizona.* #2—Through 4/23: *The Hanoi Hilton.* Beg. 4/24: *Slaughter High.* #3—*Police Academy 4.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Blind Date.* #2—*Tin Men.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Making Mr. Right.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Lethal Weapon.* #2—*Project X.* #3—*Hollywood Shuffle.* #4—Through 4/23: *Silent Night, Deadly Night, Part 2.* Beg. 4/24: *Extreme Prejudice.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*The Secret of My Success.* #2—*Raising Arizona.* #3—*Project X.* #4—*The Hanoi Hilton.* #5—Through 4/23: *Silent Night, Deadly Night, Part 2.* Beg. 4/24: *My Demon Lover.*

314. FRESH MEADOWS—RKO MEADOWS—(454-6800). #1—*Blind Date.* #2—*The Assault.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Project X.* #2—Through 4/23: *Blind Date.* Beg. 4/24: *Extreme Prejudice.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Secret of My Success.* #2—*Police Academy 4.* #3—*The Hanoi Hilton.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*The Secret of My Success.* #2—*The Aristocats; Platoon.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Lethal Weapon.* #2—*Project X.*

319. QUEENS VILLAGE—COMMUNITY—(465-8986). #1—*The Aristocats; Little Shop of Horrors.* #2—*Platoon; Aliens.*

320. REGO PARK—LOEWS LEFRAK CITY—(699-4700). #1—*Angel Heart.* #2—*Summer Camp Nightmare.* #3—*A Nightmare on Elm Street, Part 3.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). Program unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Secret of My Success.* #2—*Blind Date.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*The Secret of My Success.* #2—Through 4/23: *The Hanoi Hilton.* Beg. 4/24: *My Demon Lover.*

401. NEW DORP—HYLAN—(351-6601). #1—Through 4/23: *Platoon.* Beg. 4/24: *Extreme Prejudice.* #2—*Blind Date.*

402. NEW DORP—LANE—(351-2110). Through 4/23: *Making Mr. Right.*

403. NEW DORP—RAE—(979-0444). #1—*Lethal Weapon.* #2—*Police Academy 4.*

404. NEW DORP—RKO FOX PLAZA—(987-6800). #1—*Raising Arizona.* #2—*The Secret of My Success.*

405. NEW SPRINGVILLE—ISLAND—(761-6666). #1—*Police Academy 4.* #2—*Project X.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Tin Men.* #2—Through 4/23: *The Aristocats; Platoon.* Beg. 4/24: *My Demon Lover.*

501. BELLMORE—MOVIES—(783-7200). Through 4/23: *Outrageous Fortune.* Beg. 4/24 (tent.): *Platoon.*

502. BETHPAGE—MID-ISLAND—(796-7500). Through 4/23: *Outrageous Fortune.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Lethal Weapon.* #2—*Project X.* #3—*Police Academy 4.* #4—*Raising Arizona.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*The Secret of My Success.* #2—*Project X.* #3—*Blind Date.* #4—*The Aristocats; Outrageous Fortune.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—(741-4007) #1—*The Secret of My Success.* #2—*Blind Date.* #3—*Police Academy 4.* #4—*Platoon.* #5—*Raising Arizona.* #6—Through 4/23: *Three for the Road; Outrageous Fortune.* Beg. 4/24: *Extreme Prejudice.*

506. GREAT NECK—SQUIRE—(466-2020). #1—Through 4/23: *Police Academy 4.* Beg. 4/24: *Extrem Prejudice.* #2—*Blind Date.* #3—*Project X.*

507. HEWLETT—RKO—(791-6768). Through 4/23 *Mannequin.* Beg. 4/24: *Black Widow.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 4/23: *The Hanoi Hilton.* Beg. 4/24: *My De mon Lover.* #2—*The Aristocats; Silent Night, Deadl Night, Part 2.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Project X.* #2—*Lethal Weapon.* #3—*Platoon.* #4—*The Secret of My Success.* #5—Through 4/23: *Making Mr. Right.* Beg. 4/24: *The Housekeeper.* #6—*Police Academy 4.*

510. LAWRENCE—RKO—(371-0203). #1—Through 4/23: *The Aristocats; Outrageous Fortune.* Beg. 4/24: *My Demon Lover.* #2—*Angel Heart.* #3—*Police Academy 4.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Through 4/23: *Radio Days.* Beg. 4/24 (tent.): *Platoon.* #2—Through 4/23: *Outrageous Fortune.* Beg. 4/24 (tent.): *Tin Men.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*The Secret of My Success.* #2—*Blind Date.* #3—*Platoon.* #4—*Making Mr. Right.* #5—*The Aristocats; A Nightmare on Elm Street, Part 3.* #6—*Tin Men.*

513. LONG BEACH—PARK AVENUE—(432-0576). *The Aristocats;* Through 4/23: *Burglar.* Beg. 4/24 (tent.): *Platoon.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Blind Date.* #2—*Tin Men.* #3—*Project X.* #4—Through 4/23: *Making Mr. Right.* Beg. 4/24: *Extreme Prejudice.*

515. MALVERNE—TWIN—(599-6966). #1—Through 4/23: *Radio Days.* Beg. 4/24 (tent.): *Outrageous Fortune.* #2—Through 4/23: *Hannah and Her Sisters.* Beg. 4/24 (tent.): *Tin Men.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Raising Arizona.* #2—*Tin Men.* #3—*The Aristocats;* Through 4/23: *The Hanoi Hilton.* Beg. 4/24: *The Housekeeper.*

517. MASSAPEQUA—PEQUA—(799-6464). *Tin Men.*

518. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—Through 4/23: *The Aristocats; Burglar.* Beg. 4/24: *Princess Academy.* #2—*Project X.* #3—*Blind Date.* #4—*The Secret of My Success.* #5—Through 4/23: *The Hanoi Hilton.* Beg. 4/24: *My Demon Lover.* #6—*Police Academy 4.* #7—*Lethal Weapon.* #8—Through 4/23: *Raising Arizona.* Beg. 4/24: *Extreme Prejudice.* #9—*Platoon.*

519. MERRICK—TWIN—(546-1270). #1—*The Secret of My Success.* #2—*Project X.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Lethal Weapon.* #2—Through 4/23: *Police Academy 4.* Beg. 4/24: *Tin Men.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—Through 4/23: *Outrageous Fortune.* #2—Through 4/23: *"Crocodile" Dundee.*

522. PLAINVIEW—OLD COUNTRY—(931-4242). #1—*The Hanoi Hilton.* #2—Through 4/23: *Outrageous Fortune.* Beg. 4/24: *My Demon Lover.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—Through 4/23: *Lethal Weapon.* Beg. 4/24: *Extreme Prejudice.* #2—Through 4/23: *Blind Date.* Beg. 4/24: *My Demon Lover.* #3—*The Secret of My Success.* #4—*Police Academy 4.* #5—*Project X.*

524. ROCKVILLE CENTRE—RKO FANTASY—(764-8000). *The Secret of My Success.*

525. ROCKVILLE CENTRE—RKO TWIN—(678-3121). #1—*Raising Arizona.* #2—*Lethal Weapon.*

526. ROSLYN—ROSLYN—(621-8488). #1—Through 4/23 (tent.): *Making Mr. Right.* #2—Through 4/23 (tent.): *Radio Days.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Raising Arizona.* #2—*Tin Men.* #3—Through 4/23: *Children of a Lesser God.* Beg. 4/24: *Extreme Prejudice.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Blind Date.*

529. VALLEY STREAM—RKO GREEN ACRES—(561-2100). #1—*Blind Date.* #2—Through 4/23: *Raising Arizona.* Beg. 4/24: *Extreme Prejudice.* #3—*Project X.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Burglar.* #2—*The Hanoi Hilton.* #3—*Lethal Weapon.* #4—*Making Mr. Right; "Crocodile" Dundee.* #5—*The Aristocats; Evil Dead 2.* #6—*The Secret of My Success.* #7—*A Nightmare on Elm Street, Part 3.* #8—*Police Academy 4.* #9—*Tin Men.* #10—*Platoon.* #11—*Outrageous Fortune.* #12—*Hollywood Shuffle.*

531. WANTAGH—RKO—(781-6969). Through 4/23: *Mannequin.* Beg. 4/24: *Black Widow.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 4/23: *Police Academy 4.* Beg. 4/24: *Extreme Prejudice.* #2—*The Secret of My Success.* #3—*Project X.*

33. WESTBURY—WESTBURY—(333-1911). #1—*The Aristocats.* #2—*Tin Men.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Project X.* #2—*Lethal Weapon.* #3—*Blind Date.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Secret of My Success.* #2—*The Aristocats; Platoon.* #3—*The Hanoi Hilton.*

602. BAY SHORE—CINEMA—(665-1722). Through 4/23: *Tin Men.* Beg. 4/24: *Extreme Prejudice.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Making Mr. Right.* #2—*Police Academy 4.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Making Mr. Right; "Crocodile" Dundee.* #2—*The Aristocats; Burglar.* #3—*The Secret of My Success.* #4—*Blind Date.* #5—*Lethal Weapon.* #6—*The Hanoi Hilton.* #7—*Tin Men.* #8—*A Nightmare on Elm Street, Part 3.* #9—*Raising Arizona.* #10—*Project X.* #11—*Platoon.* #12—*Police Academy 4.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Lethal Weapon.* #2—*Outrageous Fortune.* #3—*Platoon.* #4—*Project X.* #5—*The Secret of My Success.* #6—*Raising Arizona.* #7—*Police Academy 4.* #8—*The Aristocats; Making Mr. Right.* #9—*A Nightmare on Elm Street, Part 3.* #10—*"Crocodile" Dundee.* #11—*Burglar.* #12—*The Hanoi Hilton.*

609. COMMACK—RKO—(499-4545). #1—*Blind Date.* #2—Through 4/23: *Tin Men.* Beg. 4/24: *Extreme Prejudice.*

610. CORAM—PINE—(698-6442). #1—*The Aristocats; Radio Days.* #2—*Tin Men.* #3—*Project X.* #4—*Blind Date.*

611. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Secret of My Success.* #2—*Project X.* #3—*Blind Date.* #4—*Lethal Weapon.* #5—Through 4/23: *Raising Arizona.* Beg. 4/24: *Extreme Prejudice.* #6—*The Hanoi Hilton.* #7—*The Aristocats; Outrageous Fortune.* #8—*Police Academy 4.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Secret of My Success.* #2—*Project X.* #3—Through 4/23: *Police Academy 4.* Beg. 4/24: *Extreme Prejudice.* #4—*The Aristocats; Platoon.* #5—Through 4/23: *Raising Arizona.* Beg. 4/24: *The Housekeeper.*

613. ELWOOD—ELWOOD—(499-7800). #1—Through 4/23: *The Color of Money.* Beg. 4/24 (tent.): *Tin Men.* #2—*The Secret of My Success.*

616. HUNTINGTON—RKO SHORE—(421-5200). #1—*Blind Date.* #2—*Lethal Weapon.* #3—*Raising Arizona.* #4—*Tin Men.*

617. HUNTINGTON—RKO WHITMAN—(423-1300). *The Secret of My Success.*

618. ISLIP—ISLIP—(581-5200). #1—*Project X.* #2—*The Secret of My Success.* #3—*Blind Date.*

619. LAKE GROVE—RKO SMITH HAVEN MALL—(724-9550). *Raising Arizona.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 4/23: *Mannequin.* Beg. 4/24: *Angel Heart.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Police Academy 4.* #2—*Blind Date.* #3—*Project X.* #4—*The Aristocats; The Hanoi Hilton.* #5—Through 4/23: *Tin Men.* Beg. 4/24: *Extreme Prejudice.* #6—*The Secret of My Success.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 4/23: *Black Widow.* Beg. 4/24: *Angel Heart.*

624. OAKDALE—OAKDALE—(589-8118). *The Aristocats;* Through 4/23: *Burglar.* Beg. 4/24 (tent.): *Platoon.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Raising Arizona.* #2—*The Hanoi Hilton.* #3—Through 4/23: *Silent Night, Deadly Night, Part 2.* Beg. 4/24: *The Housekeeper.* #4—Through 4/23: *Platoon.* Beg. 4/24: *Princess Academy.* #5—*Blind Date.* #6—Through 4/23: *Tin Men.* Beg. 4/24: *My Demon Lover.* #7—*Lethal Weapon.* #8—*Police Academy 4.* #9—Through 4/23: *The Aristocats; Making Mr. Right.* Beg. 4/24: *Extreme Prejudice.* #10—*Project X.* #11—Through 4/23: *Summer Camp Nightmare.* #12—*Outrageous Fortune.* #13—*The Secret of My Success.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—Through 4/23: *Mannequin.* Beg. 4/24: *Outrageous Fortune.* #2—Through 4/23: *Angel Heart; An American Tail.* Beg. 4/24: *Burglar.* #3—*Children of a Lesser God.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *The Secret of My Success.* **WEST—**Through 4/23: *Lethal Weapon.* Beg. 4/24 (tent.): *Raising Arizona.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 4/23: *Working Girls.* Beg. 4/24: *Kangaroo.*

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MOVIES

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Police Academy 4.* #2—*The Secret of My Success.* #3—Through 4/23: *Lethal Weapon.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 4/23: *Tin Men.* Beg. 4/24: *Extreme Prejudice.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*The Secret of My Success.* #2—Through 4/23: *Making Mr. Right.* Beg. 4/24 (tent.): *Lethal Weapon.* #3—Through 4/23: *The Hanoi Hilton.* Beg. 4/24 (tent.): *Raising Arizona.*

635. STONY BROOK—LOEWS—(751-2300). #1—*The Secret of My Success.* #2—*Blind Date.* #3—*Police Academy 4.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Platoon.* #2—Through 4/23: *The Hanoi Hilton.* Beg. 4/24: *Lethal Weapon.* #3—Through 4/23: *Children of a Lesser God.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Project X.* #2—*The Secret of My Success.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Blind Date.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Blind Date.* #2—Through 4/23: *Platoon.*

701. BEDFORD VILLAGE—CINEMA 22—(234-9577). *The Secret of My Success.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*The Hanoi Hilton.* #2—*The Assault.* #3—Through 4/23: *The Color of Money.* Beg. 4/24: *Extreme Prejudice.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Blind Date.* #2—*A Room With a View.*

704. HARRISON—CINEMA—(835-5952). Through 4/23: *Outrageous Fortune.*

705. HARTSDALE—CINEMA—(428-2200). #1—Through 4/23: *The Hanoi Hilton.* Beg. 4/24: *My Demon Lover.* #2—Through 4/23: *Lethal Weapon.* Beg. 4/24: *The Housekeeper.* #3—*The Secret of My Success.* #4—*Raising Arizona.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Project X.* #2—*Police Academy 4.* #3—*The Hanoi Hilton.* #4—*The Secret of My Success.* #5—*Raising Arizona.* #6—*Blind Date.* #7—*Platoon.* #8—*Lethal Weapon.* #9—*Tin Men.* #10—*The Aristocats; Making Mr. Right.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Tin Men.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Project X.* #2—*Raising Arizona.* #3—*Police Academy 4.* #4—Through 4/23: *The Aristocats; Platoon.* Beg. 4/24: *Princess Academy.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*The Aristocats;* Through 4/23: *The Hanoi Hilton.* Beg. 4/24 (tent.): *Tin Men.* #2—Through 4/23: *Police Academy 4.* Beg. 4/24: *Extreme Prejudice.* #3—*Raising Arizona.* #4—*The Secret of My Success.* #5—*Project X.*

710. MOUNT VERNON—PARKWAY—(664-3311). Through 4/23: *Outrageous Fortune.* Beg. 4/24 (tent.): *Platoon.*

711. NEW ROCHELLE—RKO PROCTORS—(632-1100). #1—*Blind Date.* #2—Program unavailable.

712. NEW ROCHELLE—TOWN—(632-9700). Through 4/23: *Platoon.* Beg. 4/24: *Extreme Prejudice.*

713. OSSINING—ARCADIAN—(941-5200). Program unavailable.

714. PEEKSKILL—BEACH—(737-6262). #1—Through 4/23: *Mannequin.* #2—*Outrageous Fortune.* #3—*Police Academy 4.* #4—*Platoon.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Project X.* #2—Through 4/23: *Lethal Weapon.* #3—Through 4/23: *"Crocodile" Dundee.* Beg. 4/24: *The Housekeeper.* #4—*The Aristocats; A Nightmare on Elm Street, Part 3.*

716. PELHAM—PICTURE HOUSE—(738-3160). *The Secret of My Success.*

717. PLEASANTVILLE—ROME—(769-0720). #1—Through 4/23: *Burglar.* #2—Through 4/23: *'Round Midnight.*

718. RYE—RYE RIDGE—(939-8177). #1—*The Secret of My Success.* #2—*Blind Date.*

720. SCARSDALE—PLAZA—(725-0078). Through 4/23: *Radio Days.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Police Academy 4.* #2—*Project X.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Tin Men.* #2—*Project X.* #3—*Blind Date.* #4—*Lethal Weapon.*

723. YONKERS—MOVIELAND—(793-0002). #1—*The Secret of My Success.* #2—*Making Mr. Right.* #3—*Platoon.* #4—*Police Academy 4.* #5—*Raising Arizona.* #6—*The Aristocats; Burglar.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—Through 4/23: *The Hanoi Hilton.* Beg. 4/24: *Princess Academy.* #2—Through 4/23: *Tin Men.* Beg. 4/24: *Extreme Prejudice.* #3—*Police Academy 4.* #4—*Blind Date.* #5—*Raising Arizona.* #6—*Platoon.* #7—*The Secret of My Success.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 4/23: *Black Widow.* #2—Through 4/23: *The Color of Money.*

Rockland County

752. NANUET—MALL—(623-6336). *Police Academy 4.*

753. NANUET—ROUTE 59—(623-3355). *Raising Arizona.*

754. NANUET—RKO MOVIES—(623-0211). #1—*The Secret of My Success.* #2—*Lethal Weapon.* #3—Through 4/23: *Tin Men.* Beg. 4/24: *Extreme Prejudice.* #4—Through 4/23: *Platoon.* Beg. 4/24: *My Demon Lover.* #5—*Blind Date.*

755. NEW CITY—TOWN—(634-5100). #1—*Project X.* #2—*The Secret of My Success.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Police Academy 4.* #2—Through 4/23: *The Aristocats; The Color of Money.* Beg. 4/24: *Princess Academy.*

757. NYACK—CINEMA EAST—(358-6631). Through 4/23: *Making Mr. Right.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Blind Date.* #2—*The Secret of My Success.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Project X.*

761. SPRING VALLEY—CINEMA 45—(352-1445). Through 4/23: *Radio Days.*

762. SPRING VALLEY—PIX—(425-6902). #1—Through 4/23: *Tin Men.* Beg. 4/24: *Platoon.* #2—*The Hanoi Hilton.*

763. STONY POINT—9 W—(942-0303). *Platoon.*

764. SUFFERN—LAFAYETTE—(357-6030). *The Aristocats; Outrageous Fortune.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Platoon.* #2—*The Secret of My Success.*

801. DANBURY—CINE—(743-2200). #1—*Police Academy 4.* #2—*Blind Date.* #3—*Raising Arizona.*

802. DANBURY—CINEMA—(748-2923). #1—*Tin Men.* #2—Through 4/23: *The Aristocats; Outrageous Fortune.* Beg. 4/24: *My Demon Lover.*

803. DANBURY—PALACE—(748-7496). #1—*Project X.* #2—*Lethal Weapon.* #3—Through 4/23: *The Hanoi Hilton.* Beg. 4/24: *Extreme Prejudice.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Secret of My Success.* #2—*The Aristocats; Burglar.*

806. FAIRFIELD—COUNTY—(334-1411). *Platoon.*

807. GREENWICH—CINEMA—(869-6030). #1—*The Secret of My Success.* #2—*Platoon.*

808. GREENWICH—PLAZA—(869-4030). #1—*Tin Men.* #2—Through 4/23: *Making Mr. Right.* Beg. 4/24: *The Assault.* #3—*Children of a Lesser God.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Blind Date.* #2—Through 4/23: *Platoon.* Beg. 4/24: *Tin Men.*

810. NORWALK—CINEMA—(838-4504). #1—*The Aristocats; Platoon.* #2—Through 4/23: *Lethal Weapon* Beg. 4/24: *Extreme Prejudice.*

811. NORWALK—NORWALK—(866-9202). *Police Academy 4.*

812. RIDGEFIELD—CINEMA—(438-3338). Through 4/23: *The Aristocats; Some Kind of Wonderful.*

813. SOUTH NORWALK—SONO—(866-9202). 4/17-23: *The Decline of the American Empire.* 4/24-27: *My Sweet Little Village.* 4/28-30: *Hour of the Star.*

814. SPRINGDALE—STATE—(325-0250). Through 4/23: *Hoosiers.*

815. STAMFORD—AVON—(324-9205). #1—Through 4/23: *The Aristocats; Outrageous Fortune.* Beg. 4/24: *My Demon Lover.* #2—Through 4/23: *The Hanoi Hilton.* Beg. 4/24: *Extreme Prejudice.*

816. STAMFORD—CINEMA—(324-3100). #1—*Police Academy 4.* #2—*Project X.* #3—*Raising Arizona.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Blind Date.* #2—*Lethal Weapon.*

818. TRUMBULL—TRANS-LUX—(374-0462). #1—*Police Academy 4.* #2—*Blind Date.* #3—*Lethal Weapon.*

819. WESTPORT—FINE ARTS—(227-3324). #1—*Tin Men.* #2—*Blind Date.* #3—(227-9619). *Project X.* #4—(226-6666). *Making Mr. Right.*

820. WESTPORT—POST—(227-0500). *Raising Arizona.*

821. WILTON—CINEMA—(762-5678). *The Secret of My Success.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*The Secret of My Success.* #2—Through 4/23: *Police Academy 4.* Beg. 4/24: *My Demon Lover.* #3—*The Aristocats; Some Kind of Wonderful.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*The Secret of My Success.* #2—*Project X.*

902. JERSEY CITY—STATE—(653-5200). #1—*Police Academy 4.* #2—Through 4/23: *The Aristocats; Burglar.* Beg. 4/24: *Extreme Prejudice.* #3—Through 4/23: *Silent Night, Deadly Night, Part 2.* Beg. 4/24: *Slaughter High.* #4—Through 4/23: *Summer Camp Nightmare.* Beg. 4/24: *My Demon Lover.*

903. SECAUCUS—LOEWS MEADOW PLAZA—(902-9200). #1—*Lethal Weapon.* #2—*Police Academy 4.* #3—*The Aristocats; Angel Heart.* #4—*Hollywood Shuffle.* #5—*Making Mr. Right.* #6—*Project X.* #7—*Raising Arizona.* #8—*Three for the Road.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Tin Men.* #2—*Platoon.* #3—*The Secret of My Success.* #4—*Outrageous Fortune.* #5—*A Nightmare on Elm Street, Part 3.* #6—*Blind Date.*

906. WEST NEW YORK—MAYFAIR—(865-2010). Through 4/23: *Burglar; Summer Camp Nightmare.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Blind Date.*

911. BLOOMFIELD—RKO ROYAL—(748-3555). #1—Through 4/23: *Summer Camp Nightmare; A Nightmare on Elm Street, Part 3.* Beg. 4/24: *My Demon Lover.* #2—*Hollywood Shuffle.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Blind Date.*

914. LIVINGSTON—COLONY—(992-0800). *Tin Men.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *The Aristocats;* Through 4/23: *Radio Days.* Beg. 4/24: *Platoon.*

916. MILLBURN—RKO—(376-0800). #1—*The Secret of My Success.* #2—*Blind Date.*

17. MONTCLAIR—CLARIDGE—(746-5564). #1—*The Secret of My Success.* #2—*Making Mr. Right.* #3—*Tin Men.*

18. MONTCLAIR—WELLMONT—(783-9500). #1—*Police Academy 4.* #2—*The Hanoi Hilton.* #3—*The Aristocats.*

19. NUTLEY—FRANKLIN—(667-1777). #1—Through 4/23: *Mannequin.* Beg. 4/24: *My Demon Lover.* #2—*Tin Men.* #3—*Platoon; An American Tail.*

20. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Project X.* #2—Through 4/23: *Platoon.* Beg. 4/24: *Extreme Prejudice.* #3—*Raising Arizona.*

21. WEST ORANGE—ESSEX GREEN—(731-7755). #1—Through 4/23: *Raising Arizona.* #2—Through 4/23: *Lethal Weapon.* #3—*Project X.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). Through 4/23: *Little Shop of Horrors.*

931. CRANFORD—RKO—(276-9120). #1—Through 4/23: *A Room With a View.* Beg. 4/24: *The Housekeeper.* #2—*The Secret of My Success.*

932. ELIZABETH—ELMORA—(352-3483). *Outrageous Fortune; An American Tail.*

933. LINDEN—QUAD—(925-9787). #1—*Project X.* #2—*The Secret of My Success.* #3—*Blind Date.* #4—*Police Academy 4.*

934. UNION—FIVE POINTS—(964-3466). #1—*Police Academy 4.* #2—*Project X.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Platoon.*

936. UNION—RKO—(686-4373). #1—Through 4/23: *Tin Men.* Beg. 4/24: *My Demon Lover.* #2—*The Aristocats; The Hanoi Hilton.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Blind Date.* #2—Through 4/23: *Police Academy 4.* Beg. 4/24: *Extreme Prejudice.* #3—*Raising Arizona.*

938. WESTFIELD—TWIN—(654-4720). #1—*Platoon.* #2—Through 4/23: *Making Mr. Right.* #3—*Outrageous Fortune.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Hoosiers.* #2—Through 4/23: *Burglar.* #3—*The Hanoi Hilton.*

951. CLOSTER—CLOSTER—(768-8800). *The Aristocats; Outrageous Fortune.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Making Mr. Right.* #2—*The Secret of My Success.* #3—*The Aristocats; Lethal Weapon.* #4—*Tin Men.*

953. EMERSON—TOWN—(261-1000). #1—*Project X.* #2—*Blind Date.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*The Aristocats; The Hanoi Hilton.* #2—Through 4/23: *Silent Night, Deadly Night, Part 2.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Blind Date.* #2—*Police Academy 4.*

956. FORT LEE—LINWOOD—(944-6900). #1—Through 4/23: *Raising Arizona.* Beg. 4/24: *The Housekeeper.* #2—*Project X.*

957. FORT LEE—SHARON—(224-0202). Through 4/23: *Platoon; A Room With a View.*

958. OAKLAND—TWIN—(337-4478). #1—*Blind Date.* #2—*Lethal Weapon.*

959. PARAMUS—CINEMA 35—(845-5070). *The Hanoi Hilton.*

961. PARAMUS—RKO BERGEN MALL—(845-4449). Through 4/23: *The Aristocats; Children of a Lesser God.* Beg. 4/24: *The Housekeeper.*

962. PARAMUS—RKO ROUTE 4—(487-7909). #1—*Blind Date.* #2—*Angel Heart.* #3—Through 4/23: *Making Mr. Right.* Beg. 4/24: *My Demon Lover.* #4—*Platoon.* #5—*Project X.* #6—*The Secret of My Success.* #7—*Police Academy 4.* #8—*The Assault.* #9—*Lethal Weapon.* #10—*Raising Arizona.*

963. PARAMUS—RKO ROUTE 17—(843-3830). #1—*Tin Men.* #2—Through 4/23: *Three for the Road.* Beg. 4/24: *Extreme Prejudice.* #3—*A Nightmare on Elm Street, Part 3.*

964. RAMSEY—CINEMA—(825-2090). *The Aristocats; Blind Date.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). Through 4/23: *Radio Days; Some Kind of Wonderful.*

967. RIDGEWOOD—RKO WARNER—(444-1234). #1—*Blind Date.* #2—*Project X.* #3—*Raising Arizona.* #4—*The Aristocats; Radio Days.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—Through 4/23: *Hoosiers.* #2—*The Aristocats; Burglar.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*The Hanoi Hilton.* #2—*The Aristocats; Outrageous Fortune.* #3—*Radio Days.* #4—*Hoosiers.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Lethal Weapon.* #2—Through 4/23: *Children of a Lesser God.* Beg. 4/24: *Extreme Prejudice.* #3—*The Secret of My Success.*

971. WESTWOOD—PASCACK—(664-3200) #1—*Police Academy 4.* #2—*Tin Men.* #3—Through 4/23: *The Aristocats; Outrageous Fortune.* #4—*Platoon.*

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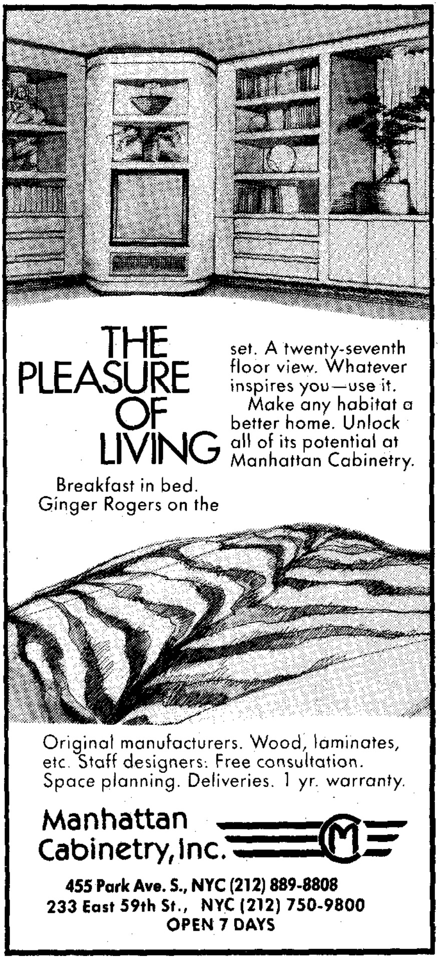

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ANGEL HEART—(1 hr. 53 min.; 1987) Mickey Rourke stars as a fifties–New York private eye on the trail of a missing singer, leading him to New Orleans and black-magic terror. With Robert De Niro, Charlotte Rampling, and Lisa Bonet. Screenplay by Alan Parker, based on the novel *Falling Angel,* by William Hjortsberg. Dir. Parker. R. **7, 33, 67, 88, 103, 320, 510, 620, 623, 626, 903, 962**

L'ANNEE DES MEDUSES—(1 hr. 51 min.; 1984) In French, Eng. subtitles. A beautiful young woman on vacation with her mother on the Riviera tries to seduce her mother's young lover. With Valerie Kaprisky, Bernard Giraudeau, and Caroline Cellier. Screenplay by Christopher Frank, based on his novel. Dir. Frank. **49**

★ **THE ASSAULT**—(2 hr. 29 min.; 1986) In Dutch, Eng. subtitles. Clunky though powerful Dutch epic that, at its best, conveys a breathless, haunted sense of personal fate shaped by the disasters of modern history. The hero, Anton Steenwijk (Derek de Lint), a doctor, has a boyhood memory that won't leave him alone. In January 1945, just before the Liberation, some Dutch partisans killed a collaborator in front of his neighbors' house. The neighbors, terrified the Germans might think that they had done the killing, desperately dragged the body . . . and left it in front of Anton's house. Within a few minutes, the S.S. killed Anton's family. The events of 1945 are told and retold from many points of view, and by the end, the movie delivers on its *Rashomon* premise: The truth becomes many-sided, ambiguous, and finally unjudgeable. Dir. Fons Rademakers. (2/16/87) PG. **10, 304, 314, 702, 808, 962**

BLIND DATE—(1 hr. 35 min.; 1987) Blake Edwards tirelessly grinding on and on. The idea of this comedy—a young man (Bruce Willis) goes on a blind date with a wild girl (Kim Basinger) and gets his life wrecked—seems lifted from Scorsese's *After Hours,* and Edwards shoots in an impatient and slipshod way. There is a potentially great sequence in which Basinger, plastered, disrupts a formal dinner party and severely discomforts a proper Japanese couple, but Edwards brings the scene to a boil too quickly. The movie is a hit because of Willis, whose very ordinariness may account for his phenomenal popularity. Women look at him and see the lout at school who turned out to be rather sweet once you know him. Basinger, though poorly dressed and coiffed, gives a better performance than usual. She achieves a new ditsy style, her version of the Kay Kendall good-time girl, but Edwards doesn't support her with good close-ups and private moments. With John Larroquette. Written by Dale Launer. (4/13/87) PG-13. **21, 33, 60, 85, 101, 106, 110, 112, 200, 206, 212, 215, 216, 221, 300, 302, 310, 314, 315, 322, 401, 504, 505, 506, 512, 514, 518, 523, 528, 529, 600, 606, 609, 610, 611, 616, 618, 621, 625, 635, 638, 700, 703, 706, 711, 718, 722, 724, 754, 759, 801, 809, 817, 818, 819, 904, 910, 912, 916, 933, 937, 953, 955, 958, 962, 964, 967**

BURGLAR—(1 hr. 38 min.; 1987) Whoopi Goldberg stars as a bookseller on San Francisco's Haight Street who moonlights as a thief. With Bob Goldthwait and Lesley Ann Warren. Screenplay by Joseph Loeb III, Matthew Weisman, and Hugh Wilson, based on Lawrence Block's "Burglar" books. Dir. Wilson. R. **33, 68, 89, 90, 101, 112, 220, 513, 518, 530, 606, 608, 624, 626, 717, 723, 805, 902, 906, 950, 968**

CHILDREN OF A LESSER GOD—(1 hr. 59 min.; 1986) William Hurt as a sympathetic and talented speech therapist for the deaf; Marlee Matlin as a young deaf woman who refuses his help but becomes his lover. The dramaturgy in this adaptation of Mark Medoff's award-winning play is largely conventional, but Marlee Matlin, who is deaf, breaks through the half-alive material. She is a small, dark, full-bodied beauty who combines egotism, pride, and humor in just the right amounts to make it impossible for any man to ignore or pity her. She focuses a more persistent, direct, and complex demand on William Hurt than any actress he's worked with so far, and he responds with the most fully felt work he's done in the movies. Dir. Randa Haines. (11/3/86) R. **11, 48, 88, 301, 527, 626, 636, 808, 961, 970**

"CROCODILE" DUNDEE—(1 hr. 38 min.; 1986) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski and Mark Blum. Dir. Peter Faiman. PG-13. **10, 39, 521, 530, 606, 608, 715**

EXTREME PREJUDICE—(1 hr. 44 min.; 1987) A Texas Ranger and a drug smuggler living south of the border—childhood friends whose paths diverged—have a deadly confrontation. With Nick Nolte, Powers Boothe, Michael Ironside, Maria Conchita Alonso, and Rip Torn. Screenplay by Deric Washburn and Harry Kleiner; story by John Milius and Fred Rexer. Dir. Walter Hill. R. **7, 31, 44, 68, 85, 89, 100, 101, 103, 200, 216, 218, 220, 222, 300, 312, 315, 401, 505, 506, 514, 518, 523, 527, 529, 532, 602, 609, 611, 612, 621, 625, 633, 702, 709, 712, 724, 754, 803, 810, 815, 902, 920, 937, 963, 970**

FESTIVAL OF CLAYMATION—(1 hr. 30 min.; 1987) The best of Academy Award–winning animator Will Vinton's work, including Rex and Herb, two quarreling film critics who, although they are dinosaurs, strongly resemble current TV personalities. **4, 87**

FOREVER, LULU—(1 hr. 26 min.; 1987) Hanna Schygulla stars as a penniless SoHo writer on the brink of suicide who ends up on the trail of a mysterious woman named Lulu. With Deborah Harry, Alec Baldwin, Paul Gleason, Dr. Ruth Westheimer, and Annie Golden. Written and directed by Amos Kollek. R. **52**

GOTHIC—(1 hr. 30 min.; 1986) A horror film, loosely based on the exploits of Lord Byron, Percy Bysshe Shelley, and Mary Godwin Shelley, set at Byron's Villa Diodati near Geneva in June 1816. With Gabriel Byrne, Julian Sands, Natasha Richardson, Myriam Cyr, and Timothy Spall. Screenplay by Stephen Volk. Dir. Ken Russell. R. **54**

THE HANOI HILTON—(2 hr. 10 min.; 1987) This dogged celebration of downed American fliers held by the Vietnamese—a mix of noble suffering, anti-liberal finger-pointing, and sheer exploitation—has the glum consistency of cement. The writer-director Lionel Chetwynd never establishes a pattern of intricate, furtive relations among the men; his color palette is dreary, the tempo dirgelike. After making much of the men's fear of "breaking" under torture, he appears to lose interest in the men who *have* been tortured. Michael Moriarty, draining the vitality out of his lines, is miscast as a heroic Navy flier adjusting to long-term imprisonment. The veteran Aki Aleong, playing the "cultivated," sadistic prison commandant, gets to speak the allegedly prescient lines that reveal Chetwynd's loathing of anti-war liberals. With Jeffrey Jones and David Soul. (4/13/87) R. **6, 37, 90, 100, 104, 109, 112, 200, 204, 207, 215, 216, 218, 309, 313, 316, 400, 508, 516, 518, 522, 530, 601, 606, 608, 611, 621, 625, 634, 636, 702, 705, 706, 709, 724, 762, 803, 815, 918, 936, 950, 954, 959, 969**

HEAVEN—(1 hr. 20 min.; 1987) A look at questions about the afterlife, using archival footage and interviews. The directorial debut of actress Diane Keaton. PG-13. **46**

★ **HOLLYWOOD SHUFFLE**—(1 hr. 22 min.; 1987) Slapdash, unevenly written and performed, but wildly funny. Robert Townsend, a young black actor and comic dissatisfied with the roles he was getting in Hollywood, wrote, directed, and stars in this exhilarating blast of anger and disgust. Townsend plays a mild, sweet young actor, Bobby Taylor, who is trying for a role as a pimp. Bobby's heart isn't in it, but it's the only game in town. At auditions, the astonishingly rude white producers, directors, and writers of black films keep demanding that the actors be more, y'know, *black,* more *street.* So the actors turn themselves into a bizarre new kind of Uncle Tom, snarling and grabbing at their crotches. Disgusted, Bobby withdraws into reveries, dreaming of a whole movie culture of black films, from *Rambro: First Young Blood* to *King Lear,* with himself playing the heroes. Townsend gives us a succession of movie-culture parodies, including a school for black actors taught by whites, and a pair of street-dude TV critics who shape their words in the air with their hands but speak in obscenities. The movie has its parched, earnest side, and the production is schlocky-looking, but it makes you laugh pretty much all the way through. (4/6/87) R. **11, 36, 87, 112, 217, 312, 530, 903, 911**

HOOSIERS—(1 hr. 53 min.; 1986) A sincere, dogged, and uninspired movie about an unorthodox basketball coach and the uproar he provokes in a fifties Indiana town. See it for Gene Hackman's quiet, rooted performance and for Dennis Hopper's moving work as a rummy who pulls himself together. Dir. David Anspaugh. (3/2/87) PG. **7, 814, 950, 968, 969**

THE HOUSEKEEPER—(1 hr. 36 min.; 1987) A housekeeper is driven to madness and murder trying to conceal her inability to read. Based on the novel *A Judgment in Stone,* by Ruth Rendell. With Rita Tushingham. Dir. Ousama Rawi. **11, 37, 52, 509, 516, 612 625, 705, 715, 931, 956, 961**

KANGAROO—(1 hr. 45 min.; 1986) An adaptation of th D. H. Lawrence novel about political and sexual intrigue in Australia, the nation to which he journeye with his wife in 1922, disgusted with English censor ship and xenophobia. With Colin Friels, Judy Davi John Walton, and Julie Nihill. Screenplay by Eva Jones. Dir. Tim Burstall. R. **49, 53, 630**

LAW OF DESIRE—(1 hr. 40 min.; 1987) In Spanish, Eng subtitles. The writer-director Pedro Almodóvar mad a barbed satirical comedy a few years ago—*What Ha I Done to Deserve This?*—that evoked Buñuel. But A modóvar, in his new movie, has turned away from h vigorously blunt manner to something heavily roma tic and knowing. The picture, though beautiful shot, is homoerotic kitsch—far from dull, but despite a few surprises, cloying and sticky. (4/6/87) **82**

LETHAL WEAPON—(1 hr. 47 min.; 1987) Women have been shrieking in the theaters at the sight of Mel Gibson's exposed rear in this cops-and-robbers thriller. In fact, Gibson's volatile performance as a suicidal, devil-may-care Los Angeles cop is the best thing by far in this absurdly violent movie, which has been overpraised from coast to coast. As the partner—a mature married man freaked out by Gibson's larks—Danny Glover is overbearing and mannered, and some of us could do without the chases, the torture scene, and the big fight at the end. An army of stunt men worked on the movie, phonying up the violence, but presumably Gibson's bum is authentic. Written by Shane Black. Dir. Richard Donner. (4/6/87) R. **7, 33, 50, 68, 85, 89, 100, 106, 109, 111, 112, 207, 210, 216, 221, 222, 300, 304, 306, 312, 318, 403, 503, 509, 518, 520, 523, 525, 530, 600, 606, 608, 611, 616, 625, 627, 631, 634, 636, 705, 706, 715, 722, 754, 803, 810, 817, 818, 903, 921, 952, 958, 962, 970**

LINK—(1 hr. 43 min.; 1986) An American student in London takes a job with an strange anthropology professor studying simian behavior: a thriller. With Terence Stamp and Elisabeth Shue. Screenplay by Everett De Roche. Dir. Richard Franklin. R. **2**

MAKING MR. RIGHT—(1 hr. 40 min.; 1987) Reviewed in this issue. PG-13. **20, 64, 80, 112, 200, 206, 220, 302, 304, 307, 311, 402, 509, 512, 514, 526, 530, 603, 606, 608, 625, 634, 706, 723, 757, 808, 819, 903, 917, 938, 952, 962**

MAN FACING SOUTHEAST—(1 hr. 45 min.; 1986) In Spanish, Eng. subtitles. This almost-good melancholy science-fiction picture from Argentina is about a disillusioned psychiatrist and a Christ-like patient at the shrink's clinic who may or may not be from outer space. There's a good lyrical-mystical bit at the end in which the Martian (or whatever he is) takes over the podium during Beethoven's Ninth, causing the other patients at the clinic, miles away, to dance joyously. Much of the rest of the picture is unproductively moody and static. See it if you're in a dreamy, self-pitying mood. Written and directed by Eliseo Subiela. (4/6/87) R. **53**

MANNEQUIN—(1 hr. 30 min.; 1987) In this contemporary comedy, a young department-store stockroom clerk falls for a beautiful mannequin that comes alive only for him. With Andrew McCarthy, Kim Cattrall, and Estelle Getty. Dir. Michael Gottlieb. PG. **37, 207, 507, 531, 620, 626, 714, 919**

MY DEMON LOVER—(1 hr. 30 min.; 1987) A romantic comedy about a young man who, when excited by the opposite sex, transforms into a different being. With Scott Valentine, Michelle Little, Arnold Johnson, and Robert Trebor. Screenplay: Leslie Ray. Dir. Charles Loventhal. PG-13. **36, 109, 207, 210, 216, 221, 304, 306, 313, 400, 500, 508, 510, 518, 522, 523, 625, 705, 754, 802, 815, 900, 902, 911, 919, 936, 962**

A NIGHTMARE ON ELM STREET, PART 3: DREAM WARRIORS—(1 hr. 36 min.; 1987) The teenagers of Elm Street fight back against the monstrous Freddy Krueger (Robert Englund). With Heather Langenkamp, Patricia Arquette, Priscilla Pointer, and Craig Wasson. Written by Wes Craven and Bruce Wagner. Dir. Chuck Russell. R. **36, 89, 112, 214, 217, 319, 320, 512, 530, 606, 608, 715, 904, 911, 963**

OUTRAGEOUS FORTUNE—(1 hr. 36 min.; 1987) Shelley Long, who has perfect features and a perky manner, and Bette Midler, long of jaw and sounding like Telly Savalas, are awfully funny together in this new-style formula comedy from Disney. Long, a high-minded student actress, applies for classes with a famous, bearded, heavy-accented teacher (my God, the great Korzenowski!) and is outraged when Midler, a soft-core-porn actress off the streets, also gets into the class. The movie, which has been put together with enough calculation to send a rocket to Pluto, is a female buddy-buddy movie that becomes a boring chase comedy. The script, an original by a young writer named Leslie Dixon, appears to have been plotted on a graph: Long and Midler are polar opposites in looks, temperament, and manner, and the dialogue is all bicker-bicker-bicker. But the two ladies are funny. Dir. Arthur Hiller. (2/9/87) R. **20, 36, 52, 88, 201, 210, 501, 502, 504, 505, 510, 511, 515, 521, 522, 530, 608, 611, 625, 626, 704, 710, 714, 764, 802, 815, 904, 932, 938, 951, 969, 971**

DRE NUESTRO—(1 hr. 30 min.; 1985) In Spanish, Eng. subtitles. An elderly cardinal, once a favored choice for the papacy, leaves the Vatican and returns to his native Castilian village only to discover he has a daughter and granddaughter. With Fernando Rey, Francisco Rabal, and Victoria Abril. Dir. Francisco Regueiro. **84**

★ **PLATOON**—(1 hr. 51 min.; 1986) Despite obvious flaws, writer-director Oliver Stone's movie is a great work—the Vietnam movie that many have longed for or dreaded. The hero is a middle-class college dropout (Charlie Sheen) who wants an authentic life and volunteers for the Army in 1967. At first, face to face with North Vietnamese regulars, he panics, but he steadies himself and soon becomes a first-rate soldier. Yet, having found his nerve, he almost becomes a monster, brutalizing Vietnamese who get in the way. The movie realizes the psychological and physical details of massacre with terrifying power. And for the awesome final battle at night, Stone screws the combat footage to a level of tension just under panic. The scenes of the men relaxing, written in the paranoid idiom of the late sixties, are all marvelously played by the large cast. In retrospect, the hero is too straight and good, and his narration too explicit and literary, but these mistakes don't hurt too much. With Tom Berenger as the Ahab-like Sergeant Barnes and Willem Dafoe as the humane Sergeant Elias; Keith David, Kevin Dillon, and John C. McGinley. (12/15/86) R. **24, 31, 62, 85, 89, 106, 112, 200, 214, 220, 304, 305, 317, 319, 401, 500, 501, 505, 509, 511, 512, 513, 518, 530, 601, 606, 608, 612, 624, 625, 636, 700, 706, 708, 710, 712, 714, 723, 724, 754, 762, 763, 800, 806, 807, 809, 810, 904, 915, 919, 920, 935, 938, 957, 962, 971**

POLICE ACADEMY 4: CITIZENS ON PATROL—(1 hr. 28 min.; 1987) The inept academy grads return to train an odd group of civilians for community patrols. With Steve Guttenberg, Bubba Smith, Tim Kazurinsky, G. W. Bailey, Colleen Camp, George Gaynes, and Bobcat Goldthwait. Written by Gene Quintano. Dir. Jim Drake. PG. **33, 44, 65, 89, 91, 100, 103, 104, 106, 109, 111, 112, 210, 216, 218, 221, 222, 300, 301, 309, 316, 403, 405, 503, 505, 506, 509, 510, 518, 520, 523, 530, 532, 603, 606, 608, 611, 612, 621, 625, 631, 635, 706, 708, 709, 714, 721, 723, 724, 752, 756, 801, 811, 816, 818, 900, 902, 903, 918, 933, 934, 937, 955, 962, 971**

★ **PRICK UP YOUR EARS**—(1 hr. 51 min.; 1987) Despite serious problems, this "bio-pic" about English playwright Joe Orton (1933–1967) is a vivid, funny, and horrifying movie. The great young English actor Gary Oldman plays Orton, a working-class boy from Leicester who fell in love at eighteen with Kenneth Halliwell (Alfred Molina), an older, better-educated man. The two men lived together for sixteen years in a classically terrible marriage. Halliwell, who had artistic ambitions of his own, passed on his education to Orton, who then went on to write the barbed, satirical plays (*Entertaining Mr. Sloane, Loot, What the Butler Saw*) that made his reputation as England's best comic playwright. Halliwell, meanwhile, grew jealous, and finally, in a fit of rage, bludgeoned Orton to death and killed himself. At its best, this frightening story has an Ortonesque insolence and spunk mixed with rueful tenderness: The irony is that Orton, the black-comedy nihilist and sexual adventurer, was a victim of his most domestic and conventional habits. Unfortunately, Alfred Molina—made up to look grotesquely unattractive (the actual Halliwell was handsome)—gives a screeching, embarrassing performance, and the structural devices used to give the movie a tone of authenticity are laborious and unnecessary. With Vanessa Redgrave. Screenplay by Alan Bennett, from John Lahr's book. Dir. Stephen Frears. (4/20/87) R. **81**

PROJECT X—(1 hr. 47 min.; 1987) Reviewed in this issue. PG. **20, 25, 33, 47, 66; 85, 101, 102, 112, 204, 221, 222, 300, 304, 306, 312, 313, 315, 318, 405, 503, 504, 506, 509, 514, 518, 519, 523, 529, 532, 600, 606, 608, 610, 611, 612, 618, 621, 625, 637, 706, 708, 709, 715, 721, 722, 755, 760, 803, 816, 819, 901, 903, 920, 921, 933, 934, 953, 956, 962, 967**

RADIO DAYS—(1 hr. 28 min.; 1987) Woody Allen's satirical commemoration of forgotten lives from the great days of American radio is exquisitely crafted but depressed and muffled. Woody weaves together two groups of people—his large family, living together in awkward, angry intimacy in a Rockaway house, and a number of "glamorous" radio performers and personalities enjoying the high life. The distance between the shabby neighborhood Jews and the celebrity

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swells is bridged by radio's music and gab. If Woody can't work up much anger at these people, he can't work up much love for them, either (Mia Farrow's floozy turned radio gossip and Dianne Wiest's maiden aunt are welcome exceptions). Some of the vignettes are funny, others are just a whisper; the anecdotal structure is sustained but also a little monotonous. With a very large cast of Woody Allen regulars, some guests, and an appearance at the end (worth waiting for) by Diane Keaton. (2/9/87) PG. **24, 62, 201, 308, 511, 515, 526, 610, 720, 761, 915, 966, 967, 969**

★ **RAISING ARIZONA**—(1 hr. 32 min.; 1987) Nicolas Cage (of the hangdog expression), a thief addicted to knocking over 7-Eleven stores, and tight-lipped little Holly Hunter, his wife, are an Arizona couple unable to have a child. When a noisy furniture salesman and his wife bring forth quintuplets, the young couple steals one of the children. What they've done doesn't register on them as a crime; they want to hold on to the child and give him a conventional upbringing. But everything, and everyone, gets in the way. This movie by Joel and Ethan Coen starts as a kind of comic ballad (narrated by Cage, it might be called "The Ballad of a Recidivist") and becomes a raucous chase, but it never loses its sweet-natured farcical tone. As in their first film, *Blood Simple*, the filmmakers (Joel directs, Ethan produces, and they both write) find reserves of dignity in dopey characters. The Coens may find stupidity funny, but they never condescend—the movie's two lead dummies, you are sure, deserve to have a kid. With John Goodman as an escaped con. (3/16/87) PG-13. **5, 22, 61, 84, 112, 203, 215, 220, 302, 304, 309, 313, 404, 503, 505, 516, 518, 525, 527, 529, 606, 608, 611, 612, 616, 619, 625, 627, 634, 705, 706, 708, 709, 723, 724, 753, 801, 816, 820, 903, 920, 921, 937, 956, 962, 967**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min.; 1986) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. With Maggie Smith, Denholm Elliott, and Daniel Day Lewis. (3/17/86) **11, 63, 200, 308, 703, 931, 957**

THE SECRET OF MY SUCCESS—(1 hr. 49 min.; 1987) Reviewed in this issue. PG-13. **24, 35, 60, 67, 85, 88, 101, 102, 110, 112, 203, 210, 211, 212, 214, 216, 217, 218, 300, 304, 305, 306, 313, 316, 317, 322, 400, 404, 504, 505, 509, 512, 518, 519, 523, 524, 530, 532, 601, 606, 608, 611, 612, 613, 617, 618, 621, 625, 627, 631, 634, 635, 637, 701, 705, 706, 709, 718, 723, 724, 754, 755, 759, 800, 805, 807, 821, 900, 901, 904, 916, 917, 931, 933, 952, 962, 970**

SOREKARA—(2 hr. 10 min.; 1986) In Japanese, Eng. subtitles. In early-20th-century Japan, the wayward son of a wealthy businessman becomes involved in a love triangle that could scandalize his family and alienate his best friend. Dir. Yoshimitsu Morita. **81**

★ **SWIMMING TO CAMBODIA**—(1 hr. 27 min.; 1987) A triumph for the actor and monologuist Spalding Gray. For this movie version, directed with great flair by Jonathan Demme, Gray cut in half the three-hour theatrical monologue he had been developing for years, but nothing essential is missing. On the surface, the monologue covers what happened to him when he played a small role in *The Killing Fields*, the somberly spectacular 1984 British movie about the destruction of Cambodia. Gray tells us what went on during the shooting (in Thailand) and what the crew did while relaxing at Thai beaches, hotels, and whorehouses. Yet he gives us not just the events but the subjective meaning of an experience—his perceptions at the time and the way they've changed. Before our eyes, his ego shreds: This "passive-aggressive unconscious coward" stays open to the vibrations of cruelty, paranoia, and pleasure passing through the air. At times, as he talks of a sex show in Bangkok, or a day at the beach, the dialogue between ease and unease, pleasure and dismay, is reminiscent of Twain, Henry Miller, Vonnegut. (3/23/87) **82**

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THREE FOR THE ROAD—(1 hr. 30 min.; 1987) Reviewed in this issue. PG. **52, 200, 216, 221, 505, 903, 963**

★ **TIN MEN**—(1 hr. 49 min.; 1987) Barry Levinson, who made the classic 1982 comedy *Diner,* here returns to Baltimore and shows us what the boys in that film might have become. It's 1963, and two short, vindictive aluminum-siding salesmen, "B.B." Babowsky (Richard Dreyfuss) and Ernest Tilley (Danny DeVito), bang their Cadillacs into each other, and a quarrel explodes. The fight grows into a mutual obsession. B.B. is a smart hustler, and Tilley is a dumb one, but they are both bastards; in certain moods, they can be shrewd and funny, but a woman looking at them could only despair. As B.B., Dreyfuss summons up an ugly, thrusting aggressiveness, which he uses well as a comic style. And DeVito is better than usual. *Tin Men* is wonderfully paced, with plenty of room for Levinson's dialogue to flower and thicken, but the story doesn't command us half as much as the background it emerges from. With Barbara Hershey as Tilley's wife. (3/9/87) R. **5, 34, 54, 85, 200, 211, 215, 302, 304, 307, 310, 500, 511, 512, 514, 515, 516, 517, 520, 527, 530, 533, 602, 606, 609, 610, 613, 616, 621, 625, 633, 706, 707, 709, 722, 724, 754, 762, 802, 808, 809, 819, 904, 914, 917, 919, 936, 952, 963, 971**

WILD THING—(1 hr. 32 min.; 1987) The adventures of a contemporary urban Tarzan—a boy orphaned at three who grew up on his own to be a hunter and scavenger in a ghetto known as "the Zone." With Rob Knepper, Kathleen Quinlan, Robert Davi, and Betty Buckley. Screenplay by John Sayles; story by John Stamper and Sayles. Dir. Max Reid. PG-13. **11**

WORKING GIRLS—(1 hr. 30 min.; 1986) A look at the workaday world of women in a Manhattan brothel. With Louise Smith, Ellen McElduff, Amanda Goodwin, and Marusia Zach. Screenplay by Lizzie Borden and Sandra Kay. Dir. Borden. **4, 45, 630**

REVIVALS

THE APARTMENT—(2 hr. 5 min.; 1960) Jack Lemmon lends his apartment to office superiors for their after-hours affairs. Fred MacMurray ditches Shirley MacLaine, she attempts suicide, Lemmon rescues her, and true love finds a way. It's a faintly cynical view of the business-romance world, but the Lemmon-MacLaine relationship shines through. A fine script, and good performances from Edie Adams, Ray Walston, and Jack Kruschen. Dir. Billy Wilder. **1**

THE ARISTOCATS—(1 hr. 18 min.; 1970) The Disney animated feature about a family of French cats who inherit their mistress's millions. With the voices of Eva Gabor, Phil Harris, Sterling Holloway, Scatman Crothers, and Paul Winchell. Dir. Wolfgang Reitherman. G. **20, 38, 40, 42, 88, 91, 100, 106, 109, 112, 200, 206, 216, 221, 304, 317, 319, 500, 504, 508, 510, 512, 513, 516, 518, 530, 533, 601, 606, 608, 610, 611, 612, 621, 624, 625, 706, 708, 709, 715, 723, 756, 764, 802, 805, 810, 812, 815, 900, 902, 903, 915, 918, 936, 951, 952, 954, 961, 964, 967, 968, 969, 971**

LONDE VENUS—(1 hr. 37 min.; 1932) Marlene Dietrich, desperate for money, becomes a nightclub singer and covers herself with sequins and shame. A sultry, perverse Josef von Sternberg film, with Dietrich at her most Sphinx-like, especially in the monumentally bizarre "Hot Voodoo" number. **8**

REAKER MORANT—(1 hr. 42 min.; 1979) During the Boer War in 1901, Lieutenant Harry "Breaker" Morant and two of his men in an Australian unit are put on trial for executing Boer prisoners. The men are clearly victims—scapegoats for hypocritical British higher-ups—and the film may strike some viewers as morally oversimplified, but it's a beautiful production, and the acting is virile and commanding. With Jack Thompson, Bryan Brown, and Edward Woodward. Dir. Bruce Beresford. **9**

E CONFORMIST—(1 hr. 55 min.; 1970) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest movie, Jean-Louis Trintignant plays the repressed homosexual whose greatest desire is to appear "normal" and who joins the Italian Fascists in the thirties. But the movie isn't psychological drama—it's a sweeping, ush, voluptuous evocation of prewar decadence. With Dominique Sanda and Stefania Sandrelli. From he novel by Alberto Moravia. **2**

NTON—(2 hr. 16 min.; 1983) In French, Eng. subtiles. Andrzej Wajda's thrilling, heroically declamatory drama of the French Revolution and the subsequent Terror (with parallels to contemporary Poland). Gérard Depardieu is the life-loving, careless, and affectionate Danton; the Polish actor Wojciech Pszoniak, who can turn his face into a death mask at will, plays Robespierre. Danton hopes to argue Robespierre out of his dictatorial ways, and the battle is fought with a battery of almost orgiastic speeches. **9**

EAST OF EDEN—(1 hr. 57 min.; 1955) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris, and Jo Van Fleet. Along with *From Here to Eternity* and *On the Waterfront,* this was probably the most influential melodrama of the fifties. **86**

THE LONG, HOT SUMMER—(1 hr. 57 min.; 1958) A solid, enjoyable drama of the deep South, based on short stories by Faulkner, mixing raucous comedy, shrewd satire, and juicy romance. With Paul Newman, Orson Welles, Joanne Woodward, Anthony Franciosa, Lee Remick, and Angela Lansbury. Dir. Martin Ritt. **1**

MODERN TIMES—(1 hr. 29 min.; 1936) Chaplin vs. the Machine Age. In this almost perfect satire, Charlie loses the battle against automation, but wins the very young and enchanting Paulette Goddard. Chaplin directed, wrote the script, and composed the music. **83**

PINK FLOYD THE WALL—(1 hr. 35 min.; 1982) A record-breaking dose of rock pretentiousness from Pink Floyd's Roger Waters. A burned-out rocker (Bob Geldof) sits in his L.A. hotel room, staring at the tube while images of rioting, war, terror, death, plus tons of ominous drawings and animated plants that fornicate, come after you like an unending nightmare. And more, much more. Dir. Alan Parker. **86**

QUEST FOR FIRE—(1 hr. 37 min.; 1982) Jean-Jacques Annaud's exciting prehistoric adventure story uses linguistic and anthropological evidence to re-create what life might have been like 80,000 years ago. Ron Perlman, Everett McGill, and Nameer El-Kadi play fur-clad primitive men who set out to steal fire from neighboring tribes. An awesome, frightening film that sometimes gives you the weird feeling you're catching evolution at work. With Rae Dawn Chong. **2**

THE RETURN OF MARTIN GUERRE—(1 hr. 51 min.; 1982) In French, Eng. subtitles. Fascinating. In a small French farming village in the sixteenth century, the dour young Martin Guerre leaves his wife and disappears. Years pass, and then he returns—but now Martin (Gérard Depardieu) is better-looking and full of life, and his wife (Nathalie Baye) embraces him fervently. Has he grown up in some miraculous way, or is this man an impostor? Dir. Daniel Vigne. **9**

SHANGHAI EXPRESS—(1 hr. 20 min.; 1932) Perhaps the most frivolously enjoyable of the Marlene Dietrich–Josef von Sternberg collaborations. Marlene and her old lover (Clive Brook) fall into the hands of sadistic Chinese mercenaries led by Warner Oland. Much hilarious camp dialogue and glamorous cinematography (by Lee Garmes). Screenplay by Jules Furthman. **8**

THE SHOP AROUND THE CORNER—(1 hr. 37 min.; 1940) Margaret Sullavan and James Stewart are comic and touching in this story of two shop assistants who bicker all day, then go home to write love letters to their anonymous pen pals, without realizing . . . you know. All the other parts are exquisitely cast, including Joseph Schildkraut as the philandering salesman and Frank Morgan as the cuckolded shop owner. A more *gemütlich* and sentimental Lubitsch film than most, but with plenty of deft humor as well. **8**

SPETTERS—(1 hr. 49 min.; 1980) In Dutch, Eng. subtitles. This Dutch exploitation movie feels like an American biker picture from the mid-sixties filtered through foreign sensibilities. It's better made, and it has more sex, but it's still junk. Three young men in a town outside Rotterdam try to be motorcycle champs, and they all sleep with the same girl, played by Renée Soutendijk. Dir. Paul Verhoeven. **86**

WITNESS—(1 hr. 52 min.; 1985) A Philadelphia homicide detective (Harrison Ford, in a smashing star performance) hides out on an Amish farm to protect both himself and a young Amish boy who has witnessed a grisly murder. The cop is amused by the Amish, who are exhaustingly virtuous, but he's also amused at himself for liking them so much. The most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. Kelly McGillis is the young Amish widow the detective falls in love with. Dir. Peter Weir. **9**

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BROADWAY

Previews and Openings

Wednesday, April 22

ALL MY SONS—Richard Kiley stars in a revival of Arthur Miller's drama, with Joyce Ebert, James Sheridan, and Jayne Atkinson, about a midwestern family torn apart when their manufacturing company inadvertently produces defective mechanical parts for Army planes; directed by Arvin Brown. Featured in the cast are Christopher Curry, Dawn Didawick, Kit Flanagan, Stephen Root, Michael Maronna, and Dan Desmond. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $27.50 to $35; Fri. and Sat. at 8, $30 to $37.50; Wed. at 2, $25 to $32.50. Previews now prior to a 4/22 opening. **Golden Theatre,** 252 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

ASINAMALI!—Both written and directed by Mbogeni Ngema, play deals with the 1983 rent strike in Durban, South Africa, and its horrendous consequences. Featured in the cast are Ghoyi Ngema, Bheki Mqadi, Bongani Hlophe, Thami Cele, and Solomzi Bisholo. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $25 to $35 (some $15 seats are available at every performance). Previews now prior to a 4/23 opening. **Jack Lawrence Theatre,** 359 West 48th Street (307-5452). 2 hr. All major credit cards.

LES LIAISONS DANGEREUSES—A Royal Shakespeare Company cast performs a drama by Christopher Hampton dealing with a marquise and a vicomte, accomplices in a game of sexual corruption, deceit, and betrayal, set in France just before the Revolution; directed by Howard Davies. Featured in the cast are Alan Rickman, Lindsay Duncan, Beatie Edney, Kristin Milward, Suzanne Burden, Hilton McRae, Jean Anderson, Lucy Aston, and Hugh Simon. Mon. through Sat. at 8, $30 to $40; Sat. at 2, $25 to $35; Wed. at 2, $20 to $30. Previews now prior to a 4/30 opening. **Music Box Theatre,** 239 West 45th Street (239-6262). 3 hr. All major credit cards. **IRLS**

SLEIGHT OF HAND—John (*Agnes of God*) Pielmeier's suspense thriller, a mix of magic and murder with illusionary effects, directed by Walton Jones. Featured in the cast are Jeffrey De Munn, Harry Groener, Sharon Schlarth, and Cecilia Peck. The magic consultant is Charles Reynolds. Previewing now prior to a 4/26 opening. Mon. through Thu. at 8, Sat. at 2, $10 to $35; Fri. and Sat. at 8, $10 to $37.50; Wed. at 2, $10 to $30. **Cort Theatre,** 138 West 48th Street (239-6200). 2 hr. All major credit cards. **IRLS**

Now Playing

BARBARA COOK—*A Concert for the Theatre:* An evening of entertainment by the great lady who offers songs she helped make famous. Tue. through Thu. at 8, $20 to $30; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $25 to $35. **Ambassador Theatre,** 219 West 49th Street (239-6200). 2 hr. All major credit cards. **IRLS**

BIG RIVER—Musical based on Mark Twain's *Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff, now in its third year. With Brian L. Green, George Merritt, Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Michael McCarty, Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $36 to $45; Wed. at 2, $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards.● ● **IRLS**

BLITHE SPIRIT—Richard Chamberlain, Blythe Danner, Judith Ivey, and Geraldine Page in a revival of the 1941 comedy by Noël Coward about a mystery writer who engages an eccentric medium of formidable powers to carry out research on his next book; directed by Brian Murray. Featured in the cast are William LeMassena, Patricia Conolly, and Nicola Cavendish. Tue. through Sat. at 8, $25 to $42.50; Wed. at 2, $20 to $37.50; Sat. at 2, Sun. at 3, $25 to $42.50. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 35 min. All major credit cards. **IRLS**

BROADWAY BOUND—Linda Lavin, John Randolph, Jonathan Silverman, Philip Sterling, Phyllis Newman, and Jason Alexander appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene (Silverman) has left the Army and, with his brother Stanley (Alexander), is pursuing a radio-writing career; directed by Gene Saks. Mon. through Sat. at 8, $27.50 to $40; Sat. at 2, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, the music is by Jerry Herman, the direction by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats $10. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical, based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It may last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden,** Broadway and 50th St. (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Practically none of the original cast remains, but the replacements are entirely satisfactory, and the wondrous Donna McKechnie's back playing her original role. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

COASTAL DISTURBANCES—Another promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a private beach in the last days of summer; directed by Carole Rothman. With Rosemary Murphy, Annette Bening, Timothy Daly, Heather Mac Rae, Addison Powell, Jonas Abry, Ronald Guttman, Jean De Baer, and Angela Goethals. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30, except Sat. at 8, $33. **Circle in the Square Theatre,** 1633 Broadway (239-6200). 2 hr. 20 min. All major credit cards. **IRLS**

DROOD—Rupert Holmes's musical (suggested by the unfinished novel by Charles Dickens) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are George Rose, Karen Morrow, Donna Murphy, and Howard McGillin. This version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. through Sat. at 8, Wed. and Sat. at 2. All performances except for those on the Wed. matinees at 2 ($25 and $35) are $35 and $45. $15 *tickets for the last row of* the balcony are on sale the day of the performance. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

FENCES—James Earl Jones stars in August Wilson's drama which depicts the emotional upheavals experienced by a man whose whole life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships; directed by Lloyd Richards. With Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, Courtney Vance. This is a dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thu. at 8, $10 to $32; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $35; Wed. at 2, $8 to $27.50. **46th Street Theatre,** 226 W. 46th St. (221-1211). 2 hr. 35 min. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Denise Lor star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music, lyrics by Harry Warren, Al Dubin. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James,** 246 W. 44th St. (239-6200). 2 hr. 15 min. ● ●

I'M NOT RAPPAPORT—Hal Linden, Christine Estabrook, and Ossie Davis star in Herb Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. With James Rebhorn, Richard E Council, Josh Pais, and Jane Fleiss. Tue. through Thu at 8, $30 to $35; Fri. and Sat. at 8, $32.50 to $37.50 Wed. and Sat. at 2, Sun. at 3, $27.50 to $35. **Booth** 222 W. 45th St. (239-6200). 2 hr. 15 min. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" appears in an uproariously funny one-ma show. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $1 to $30. **Brooks Atkinson Theatre,** 256 West 47t Street (245-3430). All major credit cards. 2 hr. **IRL**

ME AND MY GIRL—Robert Lindsay, Maryann Plunket and George S. Irving star in the revival of a 193 musical ("which is often downright adorable—v might even call it lovable!": John Simon speaking) l L. Arthur Rose, Douglas Furber, and Noel Gay; d rected by Mike Ockrent. An aristocratic family lear that a vulgar cockney has inherited the title and a tempts to convert him into a nobleman. Featured the very talented cast are Jane Summerhays, Jane Co nell, Nick Ullett, Timothy Jerome, Thomas Ton Leo Leyden, Justine Johnston, Elizabeth Larner, E Huton. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $ to $47.50; Wed. at 2, $30 to $40. **Marquis,** 46th and Broadway (382-0100). 2 hr. 30 min. **IRLS**

THE MIKADO—The Stratford (Canada) Festival prod tion of the Gilbert and Sullivan operetta, directed a choreographed by Brian MacDonald, has be brought to Broadway by popular demand after a ro ing week at City Center. Featured in the lively cast

Eric Donkin, Richard McMillan, Marie Baron, John Keane, Avo Kittask, Paul Massel, Karen Wood, Karen Skidmore, and Arlene Meadows. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3; $25 to $42.50; thru 5/3. **Virginia Theater,** 245 West 52nd Street (977-9370). 2 hr. 15 min. All major credit cards. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; others in the cast are Terrence Mann, Frances Ruffelle, Randy Graff, Leo Burmeseter, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Mon. through Sat. at 8, Sat. at 2; $30 to $47.50. 200 tickets at $16 are available Mon. through Thu. when valid student I.D.'s are shown at box office. **Broadway,** Broadway at 53rd St. (239-6200). 3 hr. 15 min. **IRLS**

A MONTH OF SUNDAYS—Jason Robards stars in Bob Larbey's play about a cynical widower who finds happiness terrorizing the nurses and aides as the "bad boy" in a retirement home; directed by Gene Saks. With Patricia Elliott, Lynne Thigpen, Richard Portnow, Salem Ludwig, Felicity LaFortune. Mon. through Sat. at 8, Sun. at 2, $22.50 to $37.50; Wed. at 2, $17.50 to $32.50. **Ritz Theatre,** 219 West 48th Street (582-4022). 2 hr. 10 min. All major credit cards.

THE MUSICAL COMEDY MURDERS OF 1940—John Bishop's witty whodunit, with jokes that come thick and fast, and sometimes rise to sublime imbecility. And best of all is the casting, with Richard Seff, Bobo Lewis, Michael Ayr, Lily Knight, Pamela Dunlap, Ruby Holbrook, Dorothy Cantwell, and Kelly Connell, all in prime form. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26. **Longacre Theater,** 220 West 48th Street (239-6200). 2 hr. All major credit cards. **IRLS**

THE NERD—Mark Hamill, Robert Joy, and Peter Riegert in Larry Shue's comedy, set in Terre Haute, about an architect confronted by a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Patricia Kalember, Pamela Blair, Wayne Tippit, and Timmy Geissler. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $6 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $6 to $30. **Helen Hayes Theatre,** 240 W. 44th St. (944-9450). 2 hr. 15 min. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the famous and talented authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

’YGMALION—Peter O'Toole, Amanda Plummer, Lionel Jeffries, Joyce Redman, Dora Bryan, and John Mills are the stars of a revival of George Bernard Shaw's classic comedy about a professor who wagers that he can transform a cockney flower girl into a gentlewoman who could pass for a duchess within six months; directed by Val May. Featured in the cast are Mary Peach, Osmund Bullock, and Kirstie Pooley. Mon. through Sat. at 8, Sat. at 2, $32.50 to $42.50; Wed. at 2, $27.50 to $37.50; through 7/18. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 50 min. All major credit cards. **IRLS**

IE REGARD OF FLIGHT—Bill Irwin stars in his own comedy featuring mime and music, together with M. C. O'Connor and Doug Skinner (who wrote the music). Tue. through Thu. at 8, Sun. at 7:30, $25; Fri. and Sat. at 8, Sun. at 2, $30; through 4/26. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Amsterdam Avenue (239-6200). 1 hr. 50 min. All major credit cards. **IRLS**

UTH PACIFIC—New York City Opera presents a revival of the Richard Rodgers–Oscar Hammerstein II musical, adapted from James Michener's *Tales of the South Pacific;* directed by Gerald Freedman. The alternating casts are headed by Susan Bigelow and Marcia Mitzman as Nellie, Justino Diaz and Stanley Wexler as Emile de Becque, Muriel Costa-Greenspon and Camille Saviola as Bloody Mary. Tony Roberts is Billis nd Paul Gemignani conducts the orchestra. Tue. hrough Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $7 to $40; through 4/26. **New York State Theater** at Lincoln Center, 65th Street and Broadway (870-5570). All major credit cards. **IRLS**

STARDUST—Andre De Shields, Jim Walton, Michele Bautier, Jason Graae, Maureen Brennan, and Kim Criswell are the stars of a musical revue (which had a sold-out run Off Broadway); all lyrics by Mitchell Parish and music by his countless collaborators; conceived and directed by Albert Harris. Tue. through Sat. at 8; $30 to $37.50; Wed. and Sat. at 2, Sun. at 3; $10 to $35; ($10 rear balcony at every performance). **Biltmore Theater,** 261 West 47th Street (582-5340). 2 hr. 10 min. All major credit cards.

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard star in the American version of the hit British musical, by Andrew Lloyd Webber and Richard Stilgoe, centering on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. **IRLS**

SWEET SUE—Mary Tyler Moore and Lynn Redgrave play different aspects of the same character in A. R. Gurney Jr.'s play which takes place in a suburb of New York City during a recent hot summer; directed by John Tillinger; with John K. Linton and Barry Tubb. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $32 to $35; Wed. at 2, $29.50 to $32.50, Fri. and Sat. at 8, $34.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. All major credit cards. **IRLS**

OFF BROADWAY

THE ACTORS—Ward Morehouse III's comedy stars Jack Aranson in the role of a drama critic, John Blaylock as his son, and Richard Waring as a Shakespearean actor; the action takes place in a seedy but once elegant Times Square actors-and-writers club; directed by Phyllis Craig. Wed. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $25; through May. **Royal Court Theatre,** 301 West 55th Steet (956-3500).

THE AMERICAN BOYS—Or *the Gamecocks,* Joshua Danese's comedy follows the relationships among four school friends and their adjustments from games to love; directed by Angela Foster. With Nancy Sorel, John Ryker O'Hara, Suzanne O'Rourke, Mary Cushman, David Schachter, Tess Curtis, Joshua Danese, and Michael Kostroff. Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7, Mon. at 7; $14; through 4/27. **Ernie Martin Theatre,** 311 West 43rd Street (627-0496).

AS IT IS IN HEAVEN—Joe Sutton's comedy features Joanne Camp, Kevin Spacey, Nealla Spano, Paul Collins, Steve Harrison, and Alan Scarfe, is directed by Mark Lutwak, and deals with a group of presidential speechwriters at a planning session wooed by a persuasive advocate of the fundamentalist right. Tue. through Sat. at 8, Sun. at 3; $15; through 4/26. **Perry Street Theatre,** 31 Perry Street (279-4200).

BLUE IS FOR BOYS—Robert Patrick's farce about love affairs in an all-gay college dormitory. Thu. and Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $15. **Corner Loft Theater,** 99 University Place (228-0056).

THE COLORED MUSEUM—George C. Wolfe's satire which examines the myths and madness of our own perception of what it means to be black; directed by L. Kenneth Richardson. This is a sophisticated, satirical, seriously funny show, and its best numbers are polished and mordant. Featured are Loretta Devine, Danitra Vance, Tommy Hollois, Reggie Montgomery, and Vickilyn Reynolds. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 to $25. **Public/Shiva Theatre,** 425 Lafayette St. (598-7150). **IRLS**

THE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered (and that goes for the cast, too), traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Charles Shaw Robinson, Nathan Lane, Lisa Eichhorn, Dylan Baker, Mark Nelson, and Michael Countryman. Tue. through Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3; $23 to $30. **Promenade Theatre,** Broadway and 76th St. (580-1313).

CRACKWALKER—Judith Thompson's play explores the lives of people living in the lowest stratum of society and trying to make the best of it; directed by the author with James Abar. Featured in the cast are Elizabeth Berridge, Graham Greene, Joe Mantello, Matt Craven, and Frances Fisher. Wed. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $13 and $16. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

DAY SIX—Len Cariou stars in Martin Halpern's play, co-starring Heather Summerhayes, about a man who ghostwrites sermons for clergymen while struggling with his own faith; directed by Louis Pietig. Wed. through Sat. at 8, Sun. at 3; $10; through 4/26. **Baldwin Theatre,** 160 West 74th Street (799-8190).

DOWN AN ALLEY FILLED WITH CATS—Australia's Best Play of 1983 (and rightly so), by Warwik Moss, is a comedy-mystery in which two men attempt to outwit each other for a glittering prize; directed by Peter Askin. With Stewart Finlay-McLennan and Theo Barnes. Wed. through Sat. at 8, Sat. and Sun. at 3; $16 to $18; through April. **Quaigh Theatre,** 108 West 43rd Street (279-4200).

DRIVING MISS DAISY—Alfred Uhry's play about an elderly widow and the man who has been hired to drive her; directed by Ron Lagomarsino. With Dana Ivey, Morgan Freeman, Ray Gill. Tue. through Fri. at 8, Sun. at 3 and 7; $15 and $17.50. **Playwrights Horizon Studio,** 416 West 42nd Street (279-4200).

EDUCATING RITA—Austin Pendleton and Laurie Metcalf star in Willy Russell's *Pygmalion*-like play about an alcoholic professor involved with an ambitious hairdresser; directed by Jeff Perry. Tue. through Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7; $15 and $20; from 4/22. **Westside Arts,** 407 W. 43rd St. (541-8394).

FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade. Tue through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan St. (674-3838). ● ●

FUNNY FEET—A revue with comedy, music (ranging from Rachmaninoff and Handel to Samuel Barber to Broadway, pop and Motown), and dancing, directed and choreographed by Bob Bowyer, featuring a cast of ten who portray over twenty dancing characters, some human, some not. Wed. through Sat. and Mon. at 8, Wed. and Sat. at 2, Sun. at 3; $22.50 to $29. **Lamb's Theatre,** 130 West 44th Street (997-1780).

A GIRL'S GUIDE TO CHAOS—Cynthia Heimel's comedy about women, men, sex, and the confusion we all face from the minute we open our eyes in the morning; directed by Wynn Handman. Featured in the cast are Debra Jo Rupp, Rita Jenrette, Celeste Mancinelli, Peter Neptune, and Mary Porter. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $18. **American Place Theater,** 111 West 46th Street (869-4731).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a well-wrought musical, by Arthur Marx (Groucho's son) and Robert Fisher, chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, while Faith Prince takes over the roles of the women in Groucho's life; directed by Arthur Marx. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $20 to $28. **Lucille Lortel Theatre,** 121 Christopher Street (307-7171). **IRLS**

JERKER—Robert Chesley's play, directed by Nicholas Deutsch, is set in a San Francisco apartment and tells the story of two gay men (Jay Corcoran and John Finch) whose relationship takes place entirely on the phone. Wed., Thu., and Sun. at 8, $12; Fri. through Sat. at 7:30 and 10, $15. **Sanford Meisner Theater,** 164 Eleventh Avenue (564-8038).

LADY DAY AT EMERSON'S BAR & GRILL—S. Epatha Merkerson plays Billie Holiday in Lanie Robertson's play with music; directed by André Ernotte. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 6; $26 and $27. **Westside Arts,** 407 W. 43rd St. (541-8394). ●

LITTLE MURDERS—A revival of Jules Feiffer's savage comedy about an Upper West Side family literally beseiged by the violence around them; directed by John Tillinger. Featured in the cast are Fisher Stevens, Frances Sternhagen, Christine Lahti, Mike Nussbaum, Graham Beckel, and MacIntyre Dixon. Tue. through Sat. at 8, Sun. at 3; $15 to $18. **Second Stage,** Broadway at 76th Street (873-6103).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, a weird and funny musical, now in its fourth year, is set in a flower shop run by a botanical genius with a flair for experimentation. Music by Alan Menken; book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum,** 126 Second Ave. (477-2477). ● ●

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thu. and Fri. at 8, Sat. at 2, 5, and 8, Sun at 3; $10 to $19.95. **Heckscher,** Fifth Ave. at 104th St. (534-2804).● ●

MILESTONES—A classic Edwardian comedy of manners by Arnold Bennett and Edward Knoblock, directed by Neal Weaver, telling of three generations of an English family over a span of 52 years. Thu. through Sat. at 8, Sun. at 3; $10; through 5/17. Meat and Potatoes Co. at the **Alvina Krause Theatre,** 306 West 38th Street (564-3293).

MISS JULIE—August Strindberg's play, directed by Maria Mazer, is an 1889 work, one of the first naturalistic plays about the struggle to transcend class and sexual limitations (an aristocrat not so secretly yearns for her houseman). Featured in the cast are Caroline Arnold, Shan Sullivan, and Diane Tarleton. Tue. through Sat. at 8, Sun. at 2; $12.50 through $15; 4/28 through 5/6. **Samuel Beckett Theater,** 412 West 42nd Street (279-4200).

THE MUSIC MAN—A revival of the Meredith Willson classic by the Village Light Opera Group, complete with trombones. Thu. through Sat. at 8; through 4/26; $9 to $16 (Easter Sun. at 2 and 7 is half price). **Fashion Institute,** 227 W. 27th St. (243-6281).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five ambitious and philanthropically-motivated nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Featured in the cast are Marilyn Farina, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $30. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321). ●

ON THE VERGE—Eric Overmyer's comic play, set in locations ranging from the Himalayas and African jungles to 1955 Eisenhower America, about a journey into space by three Victorian women (Lisa Banes, Patricia Hodges, and Laura Hicks, all of whom are delightful); directed by Garland Wright. The women are characters we care about, and the play draws you in, affectionately and mischievously. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $20 to $24. **John Houseman,** 450 West 42nd Street (967-9077).

SEX TIPS FOR MODERN GIRLS—A musical comedy (a collaborative effort) featuring in the cast Briana Burke, Julie Ridge, Laura Turnbull, Alan Harrison, Kevin Wallace. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $18 to $24; thru 5/3. **Actors Playhouse,** 100 Seventh Ave. South (691-6226).

SHADES OF THE JELLYWOMAN—Story of a young girl growing up in working-class Dublin in the 40s and 50s, written and directed by Peter Sheridan, and starring Jean Doyle. Wed. through Sat. at 8, Sun. at 3; $10 to $15; from 4/22. **Irish Arts Center,** 553 West 51st Street (757-3318).

STAGGERLEE—Rhythm-and-blues musical, based on a New Orleans folktale, starring Ruth Brown, written and directed by Vernel Bagneris, with music by Allen Toussaint. Set in New Orleans during Mardi Gras, it tells of a lad's romance with his sweetheart against her mother's wishes. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $25 to $29.50. **Second Avenue Theater,** 189 Second Avenue (674-1460).

TENT MEETING—Comedy by Larry Larson, Levi Lee, and Rebecca Wackler, follows the travels of a half-mad preacher journeying north to an outlandish revival meeting with his oafish son and simple-minded daughter; directed by Norman René. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $21 to $25. **Astor Place,** 434 Lafayette St. (254-4370).

THREE POSTCARDS—A musical play by Craig Lucas and Craig Carnelia is about three women who renew their long-time friendship at a Manhattan restaurant; directed by Norman René. With Maureen Silliman, Craig Carnelia, Jane Galloway, Karen Trott, and Brad O'Hare. Tue. through Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7; $18 and $20; from 4/24. A Playwrights Horizons production at **Mainstage Theatre,** 416 West 42nd Street (279-4200).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. With David Drake and Becky London. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

THE WIDOW CLAIRE—Eric Stoltz and Hallie Foote star in Horton Foote's play about suitors in a Texas town wooing a toothsome young widow; directed by Michael Lindsay-Hogg. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $30 to $33. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

WOMEN BEWARE WOMEN—Howard Barker's modern transformation of the 1623 Jacobean play by Thomas Middleton, brings you a melodrama of sex, power, and revenge; directed by Sharon Gans. Sally Kirkland and John Heffernan head a cast of seventeen. Tue. through Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7; $17 to $22. **Playhouse 91,** 316 E. 91st St. (831-2000).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—Wendy Kesselman's *I Love You, I Love You Not,* a play about an alienated girl with only one friend in the world, a grandmother who survived the Holocaust; directed by Ben Levitt; with Jennifer Dundas and Rita Carin. Tue. through Thu. and Sat. at 8, Sun. at 2 and 7; through 4/26. **92nd Street Y,** 1395 Lexington Avenue (427-6000).

CHICAGO CITY LIMITS—*Taking More Liberties,* an improvisational revue with audience participation. Wed. and Thu. at 8:30, Fri. and Sat. at 8 and 10:30; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY—William M. Hoffman's *As Is,* a play dealing with a gay male couple's attempts to cope with the AIDS health crisis; directed by Marshall W. Mason. With Claris Erickson, June Stein, Alan Feinstein, Rob Gomes, Steven Gregon, and Mark Meyers. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26. **Circle Repertory,** 99 Seventh Avenue South (924-7100).

CSC REP—4/24 through 5/9, *Starmites,* a musical by Barry Keating and Stuart Ross poses the question: Can a mere Earth girl save her planet from the deadly forces of Shak Graa? Presented by the Musical Theatre Works at **CSC Theatre,** 136 E. 13th St. (677-0040).

EQUITY LIBRARY THEATRE—George Bernard Shaw's delightful comedy, *Misalliance;* directed by Geoffrey Hitch. Tue. through Sun. at 8, Sat. and Sun. at 2:30; through 5/3. **Equity Library Theatre,** 103rd Street and Riverside Drive (663-2028).

JEAN COCTEAU REPERTORY—*Of Mice and Men,* John Steinbeck's 1930 American classic retold for the stage; directed by Eve Adamson; in repertory through 5/24 with Richard Brinsley Sheridan's *The Rivals,* the quintessential English comedy of manners; directed by Giles Hogya; also through 5/24, with Stanislaw Wikiewicz's *The Shoemakers,* an assault on the deteriorating conditions in Europe in the 1920s. Thu. through Sat. at 8, Sun. at 3; $15. Call theater for specifics. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

LATIN AMERICAN THEATRE ENSEMBLE—Raul de Cardenas's *Las Carbonell de la Calle Obispo* (in Spanish), a story of four sisters in 1949 Havana; directed by Manolo Perez-Morales. Fri. and Sat. at 8, Sun. at 6; $8; through 5/17. **El Porton del Barrio,** 175 East 104th Street (246-7478).

MABOU MINES—Greg Mehrten's *It's a Man's World* centers on a gay former teen idol "who refused to play the game"; 5/19 through 6/28. Tue. through Sat. at 8, Sun. at 3; $13 to $15. **Apple Corps Theatre,** 368 West 20th Street (869-3981).

LA MAMA ANNEX—Jean Tardieu's *The Sleepless City,* directed by Françoise Kourilsky; a play, featuring a cast of fifteen, which balances tragedy and poetry with farce and black humor. Thu. through Sun. at 8; $10; through 4/26. And, Tuesdays at 9, through 4/28, $8, John Epperson's musical comedy-murder mystery, *Dial "M" for Model;* directed by Michael Nee. **La Mama Annex,** 74A East 4th Street (475-7710).

MANHATTAN PUNCH LINE—Alan Knee's *Second Avenue,* a tale of Shlomo, the world's worst tailor, who falls in love with a star of the Yiddish stage; directed by Steve Kaplan. With Ned Eisenberg and Julie Garfield. Wed. through Sat. at 8, Sun. at 3; $10; from 4/25. **Judith Anderson,** 422 West 42nd Street (279-4200).

MANHATTAN THEATRE CLUB—Beth Henley's *The Lucky Spot,* with Mary Stuart Masterson, Amy Madigan, Belita Moreno, Alan Ruck, Lanny Flaherty, Ray Baker, and John Wylie; directed by Stephen Tobolowsky, set in a dance hall in Louisiana. Tue. through Sun. at 8, Sat. and Sun. at 2:30; through 5/17; $22 to $27. **Stage I,** 131 West 55th Street (246-8989).

MANHATTAN THEATRE CLUB 2—John Bunzel's *Death of a Buick* takes a look at how California lifestyles affect the perfect American family; directed by Jonathan Alper. Featured in the cast are Christina Pickles, Scott Plank, Tim Guinee, Brian Evers, and Brian Cousins. 4/21 through 5/3; $12. Call theatre for specifics. **Stage II,** 131 W. 55th St. (645-5848).

PAN ASIAN REPERTORY THEATRE—Ch'oe In-hun's *Wha . . . I, Whai, A Long Long Time Ago,* a symbolic comment on common human tragedy; directed by Tisa Chang. 4/28 through 5/23. **Playhouse 46,** 423 West 46th Street (245-2660).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* an Argentinian comedy; *Luisa Fernanda,* a 20th-century Spanish Zarzuela; Eduardo Machado's *Las Damas Modernas de Guanabacoa;* Garcia Lorca's *Yerma;* Alejandro Casona's *Prohibido Suicidarse en Primavera; En Burlador de Sevilla;* in repertory. $12 for plays, and $16 for musicals. Phone theater for details. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line* (in its 13th year); Nancy Beckett's *The Women Here Are No Different;* Bob Flicker's *Absurdly Yours,* and Rick Foucheux's *Abbey and Veronica.* **13th Street Repertory Theatre,** 50 W. 13th St. (675-6677). ● ●

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thu. through Sun. at 8; $5. **Dramatic Personae,** 25 East 4th Street (673-4382).

THE ART OF WAR—George Walker's story of a hard-drinking reporter and his assistant who become embroiled in a sinister conspiracy; directed by Stephen Katz. Thu. through Sat. at 8, Sun. at 3; 4/23 to 5/17. $8 to $10. **New Theatre,** 465 Dean Street, Brooklyn (718-230-3366).

BAILEY'S DREAM—Susan Champagne's play follows a young runaway who stumbles onto a bizarre traveling circus; directed by Phylis Ward Fox. Wed. through Sat. at 8; $6 and $7; 4/29 through 5/16. **Brooklyn Playworks,** 674 Fourth Avenue, Brooklyn (718-499-2293).

BLACK MEDEA—*A Tangle of Serpents:* Ernest Ferlita's play translates the Euripides story into a black-white confrontation in the 19th-century American South; directed by Ken Lowstetter. Call theater for specifics. **Actors Outlet,** 120 West 28th Street (645-0783).

A CHASTE MAID IN CHEAPSIDE—Thomas Middleton's comedy takes place in the market of London in 1613 where everything is up for sale; directed by Dennis Thread; with a company of seventeen. Thu. through Sat. at 8, Sun. at 3; $8; 4/23 through 5/17. **Musical Theater Works,** 440 Lafayette St. (595-6652).

DEEP SWIMMER—Dale Ramsey's play in which two southern families are linked by a tragedy of human imperfection (adapted from Ibsen's *The Wild Duck*); directed by Shepard Sobel. With Herman Petras, W. Benson Terry, Lee Roy Giles, Laura Rathgeb, Jane C. Hamilton. Thu. through Sat. at 8, Sun. at 3; $10; through 4/26. **Pearl,** 125 W. 22nd St. (645-7708).

THE DOORBELL—Bruce Millan's play, directed by Richard Bly; with Cynthia Princi, Stuart Laurence, anc Elizabeth Huffman. 4/23, 24, 25, 30, 5/1, 2, 6, and 7 at 8; $8. **Peter Xantho Theatre,** 320 West 91s Street (362-5777).

DOUBLE BILL—Keith Reddin's *Plain Brown Wrappe* (which consists of five playlets), and N. Keifer's *Talking Minks;* both are directed by Victor D'Altoric With Tony Yarborough, Sally Brookbank, Tobi Wheeler, Cornelia Mills, Robyn Lord, Nicholas Levitin, Robert Schiff, and Cyrus Newitt. Tue. throug Sat. at 8, Sun. at 3; $8; through 5/3. **Nat Horn Theatre,** 440 West 42nd Street (279-4200).

DOUBLE BILL—*Boys and Girls* by Jon Chironna and Lo Goodman; directed by William Squier; and Pa Boyd's *Kitchen Akimbo,* directed by Ernest John Wed. through Sat. at 8, Sun. at 2; 5/7 through 17; $ **Our Studios,** 622 Broadway (764-6197).

FAMILY PRIDE IN THE 50's—Joan Schenkar's comedy features a television-oriented family and takes place inside an enormous TV set during a dinner party; directed by Liz Diamond. Cast consists of four adults and four children. Thu. through Sun. at 8; $4; 5/7 through 31. **Theater for the New City,** 155 First Avenue (254-1109).

GETTING OUT—A revival of Marsha Norman's play of a female parolee's adjustment to life on the outside; directed by Steven Keim. Featured in the cast are Dennis Sook, Mary Aufman, Lois Raebeck, Adam Cunningham, Dan Pleva, Andee Post, and Mary Rae. Thu. through Sat. at 8, Sun. at 3; $7; through 4/26. **Art and Work Ensemble,** 870 Sixth Ave. (924-8699).

THE HEART THAT EATS ITSELF—A play by Rosalyn Drexler, which parallels the life of Franz Kafka and the title character of his short story, *The Hunger Artist,* is directed by John Vaccaro. With Tom Cayler, Don Harrington, George Bartenieff, and Crystal Field. Thu. through Sun. at 8; $4; through 4/26. **Theatre for the New City,** 155 First Avenue (254-1109).

HEN'S HOUSE—Bo Brinkman's play about the ravages of alcoholism in rural Texas, directed by Linda Nerine. Tue. through Sat. at 8, Sun. at 3; $8; through 4/26. **Harold Clurman,** 412 W. 42nd St. (279-4200).

THE HORSE'S MOUTH—Mark J. Dunau's comedy, with a 30-character play, performed by a cast of 6, features a spirit guide who takes the audience through a short history of science; directed by John Fleming. Fri. through Sun. at 8; $8; through 5/3. **The Cubiculo,** 414 West 51st Street (265-2138).

HOUSE ON THE CLIFF—*Watch Your Step!:* Mystery by George Batson is concerned with a young woman in a wheelchair trapped in a somber mansion on the edge of a cliff; directed by David Zarko. Wed. through Fri. at 8, Sat. at 7 and 10, Sun. at 3; through 5/3. **Riverwest Theatre,** 155 Bank St. (243-0259).

JOHNNY ON THE PONY—Richard Vetere's drama deals with the "American Dream" gone sour; directed by Peter Miner. Featured in the cast are Elizabeth Dennehy, Stephen Prutting, Albert Passeullo, and Al D'Andrea. 4/22 to 25 at 8; $8. **Park Royal Theatre,** 23 West 73rd Street (279-4200).

THE LITTLE SHOW—AND FRIENDS—A 26-song, 6-sketch revue culled from the shows of Howard Dietz and Arthur Schwartz from 1929 to 1948; directed by David McNitt. Thu. through Sun. at 8, Sat. and Sun. at 3; $10; 4/24 through 5/10. **All Souls Theatre,** Lexington Ave. at 80th St. (535-3356).

THE MEETING—Jeff Stetson's play is about an imaginary encounter between Martin Luther King Jr. and Malcolm X; directed by Judyann Elder. Featured in the cast are Dick Anthony Williams, Felton Perry, and Taureen Blacque. Wed. through Sun. at 7:30, Sat. and Sun. at 3; $8 to $10; through 5/3. **New Federal Theatre,** 466 Grand Street (598-0400).

MESAS—Three one-acters by Bill Callihan; directed by Nikki Appino; with Kimberly Flynn and Jyllian Gunther. Fri. at 10, Sat. and Sun. at 8; through 4/26; $7. **P.S. 122,** 150 First Avenue (477-5288).

MIDSUMMER NIGHT'S DREAM—This version of Shakespeare's work is performed by three actors, Derek Conte, Christine Linkie, and Jane Wilson, who play all the roles using character heads; adapted and directed by Paul Rosa. Fri. and Sat. at 8, Sun. at 3 and 8; $8; 4/24 to 5/3, and 5/22 to 6/28. **Gene Frankel Theatre,** 24 Bond Street (777-1710).

D DAMN GOOD—Georg Osterman's dramatic comedy, directed by Linda Chapman, starring Coco McPherson as a a nice little extremely grown-up eight-year-old girl (on the exterior). Wed. through Sun. at 8; $8 to $10; through 4/26. **Home for Contemporary Theatre and Art,** 44 Walker Street (431-7434).

EXTENDED WINGS—Diane Ackerman's memoir of a young woman striving for her pilot's license, adapted by Sara Brooks; directed by John Camera. With Norma Jean Griffin, Neil Lyons, Jeff Vaughn, Ray Iannicelli. Wed. through Sat. at 8; $8. **No Smoking Playhouse,** 354 W. 45th St. (279-4200).

NTOMIME—Derek Walcott's play, set in a seedy resort on Tobago, centers on the relationship between a down-at-the-heels performer and a one-time cab driver; directed by Ajene Washington, and starring Tim Foley and R. Anthony Richardson. Thu. through Sat. at 8, Sun. at 3; through 5/2; $6. **Hartley House,** 13 West 46th Street (666-1716).

RFECT CRIME—Warren Manzi's thriller involves a sychiatrist and a detective in a cat-and-mouse game because he suspects her of murdering her husband; directed by Jeffrey Hyatt. With Cathy Russell, Perry Pirkkanen, Marc Lutsky, Gordon Cronce, and MacGregor King. Thu. through Sun. at 8; $8. **Courtyard Playhouse,** 39 Grove Street (675-2647).

READY OR NOT—Michael Smit's musical, set in the midwest in the '50s, tells the story of a motherless thirteen-year-old boy, his father, and the father's fiancée; directed by Tim Vode. Thu. through Sat. at 8, Sun. at 2:30; 4/23 through 5/17; $8. **INTAR Theatre,** 420 West 42nd Street (279-4200).

REMEMBER ME—Naomi Rubel's play about a German Jewish woman, her grandson, and their German neighbors. 4/23 at 8, 4/25 at 8:30, 4/26 at 3:30 and 7:30; $8. New Theatre Arts Company, **TOMI Theatre,** 23 West 73rd Street (874-6297).

SALON—A musical with book and lyrics by Michael Alasa and music by David Welch. It's the story of a Latin American expatriate photographer living in Paris with his wife, a woman with a questionable past. Fri. and Sat. at 8, Sun. at 3; $8; through 4/26. **Duo Theatre,** 62 East 4th Street (598-4320).

THE SCAMS OF SCAPIN—Molière's 17th-century farce of adventure, romance, and intrigue, translated by Albert Bermel and directed by Michael Parva. 4/24, 25, 30, 5/1 and 2 at 8; $6. **University Theatre,** 35 West 4th Street (598-3067).

THE SCHOOL OF GIORGIONE—Steven Katz's interpretation of the life of the Renaissance painter as told by the Victorian aesthete Walter Pater; directed by Mark Plesent. With Anna Levine, Davidson Thomson, and David Elyha. Wed. through Sun. at 8; $8; 4/29 to 5/3. **Home for CTA,** 44 Walker Street (431-7434).

TEN LITTLE INDIANS—Agatha Christie's great island-locked murder mystery; directed by Fred Fondren. Fri. and Sat. at 8, Sun. at 3; through 5/17; $8. **Prometheus Theatre,** 239 East 5th Street (477-8689).

THE TENANT—Marshall Williams's play tells of problems a couple have in adjusting to the hardships of New York City; directed by Glenda Dickerson. With Myla Churchill and David Roberson. Fri. and Sat. at 8, Sun. at 3; $8; through 4/26. **National Black Theatre,** 2033 Fifth Ave. (427-5615).

THREE SISTERS—Chekhov's drama about the search for fulfillment in a changing world; directed by Tom O'Mahony. Fri. and Sat. at 8, Sun. at 3; through 4/26; $9. **Westside Theatre,** 252 W. 81st St. (874-7290).

TRASH, THE CITY AND DEATH—Rainer Werner Fassbinder's response to the rampant real estate speculation consuming the city of Frankfurt. A Thieves Theater production. Thu. through Sat. at 7:30; Sun. at 2 and 7:30; $10; through 5/10. **NoHo Playhouse,** 2 Bond Street (406-4640).

TRIPLE BILL—Tennessee Williams's *Talk to Me Like the Rain and Let Me Listen;* William Saroyan's *Hello Out There;* and Gary Evans's *Moral Decadence.* With Lisa Perry, Chris Pecaro, Renner David, Pete Gailey, Gary Evans, and Megan Morgan. 4/29 and 30 at 6 and 8; 5/1 and 2 at 8:30; $5. **Beckman Theatre,** 314 West 54th Street (262-2341).

UNDER MILKWOOD—Dylan Thomas's poetic drama, directed by Christian Bruckner, telling of life from dawn to dusk in a small Welsh village. Fri. and Sat. at 8; $8; 4/24 through 5/16. **Actors' Factory,** 149 West 29th Street (594-1494).

VERONICA'S ROOM—Ira Levin's mystery thriller, directed by Kathryn Ballou. Tue. through Sat. at 8, Sat. and Sun. at 3; $10; through 5/2. **Neighborhood Group,** 420 West 42nd Street (244-0486).

A VISITOR TO THE VELDT—In Mfundi Vundla's drama, a black Vietnam veteran encounters two freedom fighters and together they explore the the struggle for the South African homeland. The director is Clinton T. Davis. Thu. through Sat. at 8, Sun. at 3; through 5/3; $6. **INTAR Theater,** 508 West 53rd Street (662-9400).

THE WORLD IS MADE OF GLASS—Morris L. West's drama, based on a true case study by Carl Jung, which centers on a brief encounter between the product of a decadent upbringing, and Jung. Thu. through Sat. at 8, Sun. at 3; 4/23 through 5/3; $8. **Holy Scapular Church,** 339 East 28th Street (571-7594).

NEW YORK TICKET SERVICE

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GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

GREGORY AMENOFF—Recent large-scale abstract paintings that refer to landscapes; through 4/29. Hirschl & Adler Modern, 851 Madison Ave. (988-3655).

MARIT GUINNESS ASCHAN—Recent works; through 4/25. Schiller-Wapner, 1 E. 61st St. (758-0329).

BILL BARRETT—Aluminum, steel, and bronze sculptures, plus drawings; through 5/2. Kouros, 23 E. 73rd St. (288-5888).

BYRON BROWN—A survey of his collages, from 1933–1960; through 5/12. Schlesinger-Boisanté, 822 Madison Ave. (734-3600).

CHRISTOPHER CAIRNS—Recent bronze sculptures; 4/23–5/23. Cecil, 16 E. 72nd St. (517-3605).

MICHAEL DAVID—Recent abstract paintings; through 4/30. Knoedler, 19 E. 70th St. (794-0550).

MIRIAM DOUGENIS—Paintings and watercolors of carousel horses; through 5/6. Arsenal, Fifth Ave. at 64th St. in Central Park (360-1309).

THEODORE GERICAULT—Paintings, watercolors, drawings, prints, and a sculpture by this 19th-century French artist; through 5/23. Salander O'Reilly, 22 E. 80th St. (879-6606).

GLENN GOLDBERG—Recent paintings; through 5/29. Willard, 29 E. 72nd St. (744-2925).

JOHN GUNDELFINGER—Paintings of Delaware River Valley landscapes; through 4/29. Perlow, 980 Madsion Ave. (517-5858).

RAOUL HAGUE—Ten wood sculptures; through 5/2. Fourcade, 36 E. 75th St. (535-3980).

ALEXEJ AND ANDREAS JAWLENSKY—Paintings and watercolors by this German Expressionist and his son; through 5/30. Hutton, 33 E. 74th St. (249-9700).

TSANG-YEUL KIM—Recent paintings; through 5/16. Staempfli, 47 E. 77th St. (535-1919).

FRANZ KLINE/BARRY COHEN—Paintings and works on paper/Box constructions and collages; through 4/29. Stone, 48 E. 86th St. (988-6870).

DAVID LEVINE—Paintings of solitary figures and crowds whose poses and movements recall Delacroix, Goya, and Prendergast, plus portraits and caricatures; through 5/6. Forum, 1018 Madison Ave. (772-7666).

ROY LICHTENSTEIN—Prints and objects; through 5/2. Castelli, 4 E. 77th St. (288-3202).

LAZLO MOHOLY-NAGY—Constructivist works from 1920–1943, including paintings, collages, drawings, prints, and photographs; through 5/16. Prakapas, 19 E. 71st St. (737-6065).

HENRY MOORE—Bronze sculptures; through 5/15. Weintraub, 988 Madison Ave. (879-1195).

JIM PETERS—Large-scale figurative oil paintings on wood constructions; through 5/2. C.D.S., 13 E. 75th St. (772-9555).

ZHU QIZHAN—Paintings in ink on paper, by this 96-year-old Chinese artist; 4/22–6/6. Wender, 3 E. 80th St. (734-3460).

ULRIK SAMUELSON—Paintings and objects from the '60s to the present, by this Swedish artist; through 5/8. ASF, 127 E. 73rd St. (879-9779).

LYNN SAVILLE/RICHARD KILLEEN—Color photographs of the circus/Painted metal cut-outs of birds, animals, insects, items of clothing, and abstract forms; through 5/2. Urdang, 23 E. 74th St. (288-7004).

KURT SCHWITTERS—Collages and prints from the '20s; through 5/9. Carus, 872 Madison Ave. (879-4660).

ANN SPERRY—New welded and painted steel and bronze sculptures; through 5/23. Sculpture Center, 167 E. 69th St. (737-9870).

THEODOROS STAMOS—Paintings from his "Infinity Field" series of the '70s and '80s, plus other works from other periods; through 5/2. Kouros, 23 E. 73rd St. (288-5888).

LEONARD STOKES—Recent collages; 4/22–5/23. Cordier & Ekstrom, 417 E. 75th St. (879-3500).

SAM SZAFRAN—Recent paintings of views of ascending and descending flights of stairs, and of plants and foliage; 4/23–5/23. Bernard, 33 E. 74th St. (988-2050).

MICHAEL TETHEROW—Monochromatic abstract paintings based on the human body; through 5/2. McCoy, 19 E. 71st St. (570-2131).

57th Street Area

PIERRE ALECHINSKY—Recent paintings by this Cobra artist; through 5/9. Maeght Lelong, 20 W. 57th St. (315-0470).

FREDERIC AMAT/JAMES VALERIO—Recent calligraphic drawings in India ink and wax/Three large-scale figurative paintings, plus a group of related drawings; through 4/30. Frumkin, 50 W. 57th St. (757-6655).

JAMES APONOVICH—Still-life, landscape, and portrait paintings, plus charcoal and pencil drawings; through 4/29. Schoelkopf, 50 W. 57th St. (765-3540).

ALEXANDER ARCHIPENKO—Sculptures and works on paper created between 1954–1964; through 5/9. Zabriskie, 724 Fifth Ave. (307-7430).

OSCAR BLUEMNER/ISABEL CASE BORGATTA—Works on paper in gouache, watercolor, pastel, charcoal, crayon, and pencil/Recent abstract stone sculptures; 4/25–5/20. Deutsch, 20 W. 57th St. (765-4722).

STANLEY BOXER—Heavily-impastoed abstract paintings; through 4/25. De Nagy, 41 W. 57th St. (421-3780).

JOHN DEANDREA—Life-like sculptures of the figure; through 5/16. Lamagna, 50 W. 57th St. (245-6006).

DAVID DEUTSCH—Recent paintings; through 5/2. BlumHelman, 20 W. 57th St. (245-2888).

KATHERINE DOYLE—Recent landscape paintings; through 4/25. Schmidt-Bingham, 41 W. 57th St. (888-1122).

JEAN DUBUFFET—Works from 1975 until the artist's death in 1985, 4/24–5/30; at Pace, 32 E. 57th St. (421-3292); works from 1942–1974, including examples of the artist's revolutionary work, through 5/30; at Wildenstein, 19 E. 64th St. (879-0500).

YRJO EDELMAN—Recent paintings; through 5/26. Heidenberg, 50 W. 57th St. (586-3808).

M. C. ESCHER—Early lithographs, woodcuts, and other prints by this Dutch artist (1898–1972); through 4/30. Fitch-Febvrel, 5 E. 57th St. (688-8522).

OYVIND FAHLSTROM—Wall pieces and free-standing works that comprise dozens of moveable images, including comic-strip characters and game pieces; through 5/16. Herstand, 24 W. 57th St. (664-1379).

SIDNEY GOODMAN—New figurative paintings; through 4/30. Dintenfass, 50 W. 57th St. (581-2268).

RED GROOMS—Recent works, including a set of portraits of the Abstract Expressionists, and a five-panel construction/painting of the Cedar Tavern; through 5/2. Marlborough, 40 W. 57th St. (541-4900).

JOSEP GUINOVART—Mixed-media works in a series entitled, "Poets in New York"; through 5/2. Prats, 24 W. 57th St. (315-3680).

BILL JENSEN—Watercolors from the past two years; through 5/2. Washburn, 41 E. 57th St. (753-0546).

ROBERT JORDON/STEPHEN TANNIS—Landscape paintings that depict a calm, benevolent view of nature/Paintings of tabletop arrangements combined with backdrops of Italian paintings or Florentine interiors; through 5/2. French, 41 W. 57th St. (308-6440).

PETER JOSEPH—Recent minimal paintings; through 5/10. Kent, 41 E. 57th St. (980-9696).

JUDITH NULTY—Landscape and architectural paintings inspired by the countryside in Southern France; through 5/30. Shippee, 41 E. 57th St. (319-2041).

PETE OMLOR/NICHOLAS WILDER—Recent paintings by both; through 5/2. Protetch, 37 W. 57th St. (838-7436).

IZHAR PATKIN—Recent oil wire-mesh screen paintings, plus earlier wax figurines; 4/23–5/23. Solomon, 724 Fifth Ave. (757-7777).

MATT PHILLIPS—Monotypes with collage, in a series entitled, "Garden Interludes"; through 5/14. Pearl, 38 E. 57th St. (838-6310).

WILLIAM SCHARF/KARL GERNOT KUEHN—Recent paintings/Photographic portraits. Through 4/29. Armstrong, 50 W. 57th St. (582-8581).

ABBY SHAHN—Recent egg tempera paintings, book, and mixed media-works; through 5/9. Midtown, 11 E. 57th St. (758-1900).

HARRIET SHORR—Still-life paintings; through 5/2. Tatistcheff, 50 W. 57th St. (664-0907).

DONALD SULTAN—"Cigarette" paintings from 1980, and photographs from 1980–1986; through 5/2. BlumHelman, 8th floor, 20 W. 57th St. (245-2888).

STEPHEN TANNIS—Still-life paintings; through 5/3. French, 41 W. 57th St. (308-6440).

ROBIN WINTERS—New paintings and large works on paper; through 5/2. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

East Village

EMMA AMOS—Recent collage paintings; through 5/3. Parker/Bratton, 322 E. 11th St. (228-7023).

PAUL BOWEN—Recent mixed-media constructions; through 5/10. Shainman, 500 E. 11th St. (460-5890).

JOHN CAREY—New figurative paintings and collages; through 5/10. Mission, 433 E. 6th St. (473-2443).

SID DANIELS/DONALD VEILLEUX—Paintings influenced by Brazilian music/Classical vessels on which the artist has painted modern, everyday events; through 5/3. On the Wall, 328 E. 11th St. (460-0963).

MARK DEAN/JANE IRISH—Collaborative and individua paintings; 4/26–5/31. Sharpe, 175 Ave. B (777-4622).

JUDITH HARVEST—Abstract paintings; through 5/15 Bockley, 66 E. 7th St. (420-9835).

CHRIS HUESTIS—Paintings and drawings with politica themes; through 5/3. P.A.C.A., 131 E. 7th St. (517 0937).

ROBERT MAZZINI—Paintings from his "Red" serie through 5/2. New York Public Library, Tompkin Square Branch, 331 E. 10th St. (475-4510).

DAVID ROW—Abstract paintings, most of which are dip tychs in which the halves mirror each other; throug 5/9. Good, 39 Great Jones St. (420-9063).

SoHo and TriBeCa

ROBERTO BARNI—Allegorical, expressionistic paintin from 1986–1987; through 5/16. DiLaurenti, 383 Broadway (925-5100).

LINDA BESEMER—Recent abstract oil paintings and charcoal drawings; through 5/16. Rosenberg, 115 Wooster St. (431-4838).

DONALD BIED/MAGGIE WELLS—Geometric paintings/Abstract paintings with amorphic imagery; through 5/9. Neo Persona, 51 Hudson St. (966-5105).

RICHARD BOGART—Paintings of trees as reflected in a pond; through 5/2. Natkin, 395 Broadway (925-4499).

CAROLYN BRADY—Watercolors of flowers; through 4/29. Hoffman, 429 W. Broadway (966-6676).

HANS BREDER—Abstract works on paper from his "Archetypal Diagram" series; through 4/29. Schreiber/Cutler, 171 Spring St. (925-1441).

MICHAEL CHELMINSKI—Recent seascape and landscape paintings executed in France; through 4/29. Blue Mountain, 121 Wooster St. (226-9402).

EMILY CHENG—Large-scale abstract paintings; through 5/9. Lang & O'Hara, 568 Broadway (226-2121).

ROBERT COLESCOTT—Figurative paintings in a series "Knowledge of the Past is the Key to the Future"; through 5/2. Semaphore, 137 Greene St. (228-7990).

CLYDE CONNELL—Large paper maché sculptures on wooden frames, by an 85-year-old artist who lives in Shreveport, Louisiana; through 5/2. Oscarsson Siegeltuch, 568 Broadway (431-3550).

CHUCK CONNELLY—Paintings of landscapes and figures with heavily impastoed surfaces, intense colors; through 4/29. Nosei, 100 Prince St. (431-9253).

CPLY (WILLIAM N. COPLEY)—New paintings with cartoon-like erotic imagery; through 5/2. Kind, 136 Greene St. (925-1200).

SCOTT DAVIS—Recent abstract paintings; through 5/9. Rubin, 155 Spring St. (226-2161).

MARY DEVINCENTIS—Monoprints that depict dream imagery; through 5/9. Hudson, 105 Hudson St. (925-7290).

GREG DRASLER—Recent oil paintings depicting men in various guises and settings; through 4/29. Erpf, 568 Broadway (925-6160).

HEIDI ENDEMANN—Recent works in watercolor, gold leaf, and mixed-media of animal themes; through 4/29. Milliken, 98 Prince St. (966-7800).

JOEL FISHER—Recent bronze sculptures in a series entitled "Unfair to Facts," at Brown, 100 Greene St. (219-1060); selected works from 1978–1987, at Cadot, 470 Broome St. (226-7220). Through 5/2.

DENISE GREEN—Recent works on paper; through 4/30. Viafora, 568 Broadway (925-4422).

FARIBA HAJAMADI—Compositions of altered photographic imagery on canvas; through 5/2. Burgin, 270 Lafayette St. (219-8379).

I SHEN HSU—Recent painted reliefs; through 5/9. Castelli, 420 W. Broadway (431-5160).

YNTHIA KANE—Paintings with imagery inspired by primitive cultures; through 5/2. Littlejohn-Smith, 133 Greene St. (420-6090).

RAIG S. KAUFMAN—Mixed-media constructions of wood and found objects; through 5/3. Window Box, 55 Spring St. (925-4507).

ENGT LINDSTROM—Expressionist paintings in contrasting colors, depicting themes from the artist's native Lapp mythology; through 4/31. 3 Continents, 131 Spring St. (226-2249).

RLO MARIA MARIANI—Neo-classical portraits of contemporary artists; through 4/30. Sperone Westwater, 142 Greene St. (431-3685).

M MARIONI—Sculptures that juxtapose found objects, light, and shadow, plus works on paper drawn with a feather dipped in ink; through 5/2. Roeder, 545 Broadway (925-6098).

IZABETH MURRAY—Recent paintings and drawings; 4/25–5/3. Cooper, 155 Wooster St. (674-0766).

RIAN PIPER/JOHN MORITA—A retrospective of conceptual works/Photo-etchings that focus on the horrors of war; through 5/30. Alternative Museum, 17 White St. (966-4444).

D RISKIN—"Sub Rosa"—an exhibition of photographs, text, and sound that examines the world of ounterintelligence; 4/25–5/23. Feldman, 31 Mercer t. (226-3232).

EPH SANTORE—Paintings of abstracted still-life objects and figures; through 5/9. Thorp, 103 Prince St. 31-6880).

HAL SAULSON—Recent paintings with layers of patterns and repeated images; through 5/2. Plumb, 81 Greene St. (219-2007).

ELFI SCHUSELKA—Recent abstract paintings that incoporate the artist's own personal symbols, plus an installation; through 5/2. Condeso/Lawler, 76 Greene St. (219-1283).

DAVID SIPRESS—Mixed-media wall sculptures; through 4/30. Munroe, 415 W. Broadway (226-0040).

PETER SOLOW—New paintings and drawings with groupings of imaginary figures set in landscapes; through 5/16. Green, 152 Wooster St. (982-3993).

ANDREW SPENCE—Recent paintings that explore the bridge between symbol and abstraction; through 5/2. Toll, 146 Greene St. (431-1788).

NORA SPEYER—Recent paintings entitled "The Expulsion Series"; through 5/2. Ingber, 415 W. Broadway (226-2591).

HAIM STEINBACH—Twelve wall pieces and one floor work, representing a landscape of objects from antiquity to the present; through 5/16. Sonnabend, 420 W. Broadway (966-6160).

TARO SUZUKI—Geometric, illusionistic paintings in Day-Glo florescent colors; through 5/2. Newburg, 44 White St. (219-1885).

MERYL TARADASH—Recent suspended sculptures; through 5/10. Henoch, 80 Wooster St. (966-0303).

RICHARD TOBIAS/GEORG BASELITZ—Paintings that are highly-structured color compositions/Works on paper from the '60s, in which isolated, monumental figures of shepherds and hunters are depicted upright in burnt-out landscape settings; through 5/30. Alexander, 59 Wooster St. (925-4338).

SLOBODAN TRAJKOVIC—Heavily-textured paintings in which found objects have been embedded; through 5/9. Grand Street, 93 Grand St. (431-6693).

STARN TWINS—Recent photographic works; through 5/23. Stux, 411 W. Broadway (219-0010).

RUDOLF WACHTER—Wood sculptures formed from the limbs and trunks of trees; through 5/17. Blom & Dorn, 164 Mercer St. (219-0761).

HORST WEBER—Recent paintings in a series entitled, "Inner Masks"; through 5/1. Segal, 568 Broadway (431-0010).

MICHAEL ZWACK—Paintings, works on paper, and sculpture; through 4/29. Marcus, 578 Broadway (226-3200).

Other

NICOLE CALLEBAUT/NANA—Paintings by both; through 4/29. Hudson Guild, 441 W. 26th St. (760-9800).

LINDA CUNNINGHAM—Two large bronze sculptural installations; through 5/20. CUNY Graduate Center Mall, 33 W. 42nd St. (790-4331).

MATT MULLICAN—A series of oil stick rubbings on a 220-ft.-long canvas; through 5/16. Klein, 611 Broadway (505-1980).

BILL RICE/DONDI WHITE—New paintings and sculpture that depict New York street life/Drawings in a series entitled "Matter of Facts"; 4/25–5/23. 56 Bleecker St. (219-8836).

MEYER SCHAPIRO—Paintings, drawings, and prints from 1919–1979, including intimate portraits of family and friends, landscapes, and abstract works, in this art historian's first solo exhibition; through 5/23. Columbia University, Wallach Art Gallery, Broadway and 116th St. (280-0513).

FRANK STELLA—Paintings from 1958; through 5/30. Gagosian, 521 W. 23rd St. (807-0807).

CAROLINE VINCENT—Recent paintings and boxes; through 5/2. Gotham, 317 E. 46th St. (754-1223).

GROUP SHOWS

Madison Avenue and Vicinity

GOETHE HOUSE—1014 Fifth Ave. (744-8310). Paintings by Fetting, Gabriel, Hayn; through 5/4.

JARO—955 Madison Ave. (734-5475). Yugoslavian naive art, by Generalic, Horvat-Joska, Ivanec, Pintaric, Rabuzin, others; through 4/30.

KOVESDY—19 E. 71st St. (737-4563). "Masterworks of the Hungarian Avant-Garde: 1916–1933"; through 6/30.

LA BOETIE—9 E. 82nd St. (535-4865). Avant-garde advertisements, posters, brochures, package designs, and letterheads; through 5/29.

LOWELL—988 Lexington Ave. (879-4303). "Masters of the Contemporary American Poster," with original posters by Chermayeff, Chwast, Davis, Glaser, McMullan; through 5/9.

SOLOMON—959 Madison Ave. (737-8200). Paintings and sculpture by Calder, Dubuffet, Johns, Pollock, others; through 4/30.

SPANISH INSTITUTE—684 Park Ave. (628-0420). Drawings, maquettes, and photographs that document public art in Barcelona, by Corbero, Hunt, Oldenburg, Pepper, Serra, others; 4/24–5/30.

UPTOWN—1194 Madison Ave. (722-3677). "Western Images," with works by Craven, Magsino, Roberts, Richardson; through 5/2.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). "Post-Abstract Expressionism," with paintings by Bluhm, Briggs, Dugmore, Leslie, Marca-Relli, Mitchell, Resnick, others; through 6/31.

57th Street Area

EMMERICH—41 E. 57th St. (752-0124). "The Hard Edge, Part I: 1955–1970" with paintings by Diller, Held, Hofmann, Liberman, Nicholson, Noland, Reinhardt, Truitt, others; through 5/9.

GOODMAN—24 W. 57th St. (977-7160). Works by Baldessari, Boltanski, Coleman, Graham, Horn, Lewitt, Paolini, Weiner; through 5/4.

GRAND CENTRAL—24 W. 57th St. (867-3344). Paintings and sculpture by women from 1875–1945, celebrating American women artists, by Beaux, Brooks, Hoffman, MacMonnies-Lowe, Perry, Ryerson, Stoddard, Watkins, Whitney; through 5/16.

HEESY—50 W. 57th St. (245-1420). Works by Brown, Janz, Levine, Stayton; through 4/30.

JANIS—110 W. 57th St. (586-0110). Paintings and sculpture by early 20th-century masters, including Arp, Boccioni, Brancusi, Braque, Duchamp, Ernst, Kandinsky, Leger, Magritte, Matisse, Mondrian, Picasso, Schwitters, others; through 4/29.

KENNEDY—40 W. 57th St. (541-9600). Paintings by 19th- and 20th-century American artists, including Burchfield, Davis, Eakins, Homer, Kuhn, Murch; etchings by John Sloan; paintings by Carolyn Plochmann; through 5/9.

ST. ETIENNE—24 W. 57th St. (245-6734). Recent paintings and works on paper by Klimt, Kokoschka, Kollwitz, Kane, Moses, Schiele, others; through 5/16.

East Village

DIAZ—223 E. 10th St. (420-9174). "Barriers," with paintings by Bolduan, Cochran, Edwards, Newsom, Perkins, Stiglich, Williams; through 5/3.

DONAHUE—520 E. 11th St. (477-3442). Works by Bemisderfer, Lamson, Madsen, Smith, Vengrow, Viera; through 5/3.

KENKELEBA—214 E. 2nd St. (674-3939). "In the Spirit of Wood," with works by Doyle, Feelings, Lerman, McCoy, Rhoden, Williams, others; through 5/3.

LA GALLERIA—6 E. 1st St. (673-5390). "Print Babel"—an exhibition of prints; through 5/3.

MCCARTHY—229 E. 10th St. (254-1532). Works by Dropkin, Elksnin, Henegan, others; through 4/29.

POSTMASTERS—66 Ave. A (477-5630). Works by Baker, Banovich, Diao, Frank, Komoski, Lasker, Stein; through 5/3.

SIXTOSIX—626 E. 14th St. (982-4586). "Equilateral," with paintings by Levine, Cao, Ragone; through 5/5.

SoHo and TriBeCa

ART IN GENERAL—79 Walker St. (219-0473). Works by Dunn, Hodgkins, Keeton, Peck, Rappoli; through 5/1.

ARTISTS SPACE—223 W. Broadway (226-3970). "Abstraction in Process," with works by Dunn, Hall, Larico, Spretnjak; "Buying and Selling Out"; through 5/2.

THE CLOCKTOWER—108 Leonard St. (233-1096). "Guerilla Girls Speak Back to the Whitney"; through 5/17.

CROWN POINT PRESS—568 Broadway (226-5476). "Not So Plain Geometry," with prints by LeWitt, Mangold, Held, Holland, others; through 5/2.

GRASS ROOTS—131 Spring St. (431-0144). "The Divine Image: Religious Folk Art in Latin America"; through 5/10.

SHAPOLSKY—99 Spring St. (334-9755). "Variations in Matter Painting," with works by Bowling, Dubuffet, Gallo, Hoffman, Kurtz, Laufer, Milder, Nonn, Reynal, Tapies, Tobey; through 5/16.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Holmes, Levin, Perl, Wilson; through 5/2.

Other

BOOK ARTS—626 Broadway (460-9768). An exhibition of artists' books from the London-based organization, "Book Works"; through 5/9.

NEW YORK STUDIO SCHOOL OF DRAWING, PAINTING, AND SCULPTURE—8 W. 8th St. (673-6466). "Five Abstract Painters," with works by Dryer, Goldberg, Obuck, Purdum, Spence, curated by Robert Storr; through 5/8.

PAINE WEBBER—1285 Ave. of the Americas (713-2885) Mon.-Fri. 8 a.m.-6 p.m. "Ten Years of Creativity: Children's Art From The Studio in a School Association"; through 7/31.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "Juxtapositions: Recent Sculpture From England and Germany"; recent photographic works by Victor Schrager; through 6/21.

ROTUNDA—Brooklyn War Memorial, Cadman Plaza West at Orange St., Brooklyn (718-875-4031). "Primary Investigations,' with works by Michael Ballou and James Elaine; through 5/23.

STUBBS BOOKS & PRINTS—28 E. 18th St. (982-8368). 18th-century handcolored engravings of Pompeii and Herculaneum; through 5/23.

PHOTOGRAPHY

ZEKE BERMAN—Large photographs of still-life compositions and interiors; through 5/9. Lieberman & Saul, 155 Spring St. (431-0747).

ELLEN CAREY—Large-format Polaroid portraits; through 5/3. Cerigo, 202 Ave. A (777-2579).

BRUCE CRATSLEY/FAY GODWIN—Photographs that imply hidden sensations and mysteries/Photographs of the British landscape; through 5/2. Witkin, 415 W. Broadway (925-5510).

ROGER FRANK—Photographs of people wearing red ties as a symbol of power; through 4/30. 4th Street Photo, 67 E. 4th St. (673-1021).

ANDREW GORDON—Photographs and photosculptures in a series entitled, "Pictures From the End of the Century"; through 5/9. Ledel, 168 Mercer St. (966-7659).

TIMOTHY GREENFIELD-SANDERS/MICHAEL TOROSIAN—Portraits of Leo Castelli, Peter Halley, Hilton Kramer, Brice Marden and other figures in the art world/"Aurora"—silverprint photographs, including nudes and portraits; through 5/21.

SANDRA HABER/LOUIS FAURER—Recent panoramic color photomontages of television images appropriated from television/Vintage photographs of New York and Philadelphia, 1936-1950; through 5/2. Miller, 138 Spring St. (226-1220).

I.C.P.—1130 Fifth Ave. (860-1783), Tue. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6. $2.50 admission. "Stopping Time: The Photographs of Harold Edgerton"; "Manuel Alvarez Bravo: A Retrospective"; "Westward to Promontory: The Photographs of Andrew J. Russell"; 4/24-6/14.

LIGHT—724 Fifth Ave. (582-6552). Photographs of interiors by Callahan, Dow, Evans, Kertesz, Krims, Shore, others, plus installations by Jones, Serrano/Ault, Reuter; through 5/16.

NIKON HOUSE—620 Fifth Ave. (586-3907). "30th Annual World Press Photo Contest Award-Winning Photographs"; through 5/2.

ROBERT SCHAEFFER—"Bee Bonnet Portraits"—black-and-white photos taken through screens and curtains; through 5/21. Puchong, 36a Third Ave. (264-9086).

RONALD YOURKOWSKI—Photographs of New York; through 5/1. Donnell Library Center, 20 W. 53rd St. (621-0618).

PERFORMANCE

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 4/23-25 at 8, 4/26 at 3: Michael Smith in "Keeping Up With the 80's." $8.

P.S. 122—150 First Ave. (477-5288). 4/24 at 10, 4/25, 26 at 8: Bill Callihan's "Mesas," with Kimberley Flynn. $7. 4/26 at 4: "Hothouse Improvisations." $4.

STOREFRONT FOR ART AND ARCHITECTURE—97 Kenmare St. (431-5795). 4/24, 26 at 8:30: Eric Schmidt's "The Matador of Spit Cobras." $8.

THE NEW THEATER—62 E. 4th St. (564-1597). 4/24-26 at 8: Tom Keegan in "Bombay Lunch," "Child Life," and "The Day After I Died." $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. $3:50, seniors and students $1:50. (Free Tue. 5-8). Through 7/17: "Recent Acquisitions from the Permanent Collection." Through 7/17: "Interlacing: The Elemental Fabric."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution $3:50; children $1.50; free Fri.-Sat. 5-9. Through April: "Ladies in the Field: The Museum's Unsung Explorers." Through 6/1: "City of Light." Through 8/2: "The Chaco Phenomenon." Through 8/2: "On Tap: New York City Water."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 6/7: "The Word and the Image: Buddhist Book Illuminations." Through 9/13: "The Photographs of Beatrice Pitney Lamb."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. $1.50, students and seniors $1. Through 4/30: "Exhibitions by Elisa D'Arrigo & John Moore." Through 5/24: "Recent Works by Marc Brasz." Through 5/17: "Contemporary Symbolist Sensibilities." Through 5/24: "Monir: Graphic Work, 1975-1986."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. nooon-5. $3; seniors and students $1.50; free Tue. after 5. Through 4/26: "Crystal Palaces: The Buildings of the First World's Fairs." Through 5/31: "Folding Fans from the Cooper-Hewitt Collection." Through 6/9: "The Catalan Spirit: Gaudí and his Contemporaries." Through 6/28: "Louis Sullivan: The Function of Ornament."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6: $2, students and seniors 50¢; Sun. 1-6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love." Through June 14: "Jean-Baptise Le Prince Drawings."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.-8, Wed.-Sun. 11 a.m.-5. $3.50, students and seniors $2; free Tue. 5-9. Through 5/3: "Peggy Guggenheim's Other Legacy." Through 5/3: "Pierre Alechinsky: Margin and Center." Through 5/12: "Contemproary American and European Drawings: Recent Gifts of Norman Dubrow."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75. Through 8/2: "Art and Exaltation: Treasures of the Jewish Museum." Through 8/31: "Beyond the Halting Step of Deeds."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution $4:50; children and seniors $2.25. Gothic Revival Library. . . Lila Acheson Wallace Wing . . . Beg. 4/25: "The Arts of Japan." Through 5/24: "The Age of Correggio and the Carracci: Emilian Paintings, Drawings and Prints of the 16th and 17th Centuries." Through 5/31: "Selections From the Ernest Erickson Collection of Ancient Chinese Art." Through 6/15: "Landscape Drawings of Five Centuries From the Robert Lehman Collection." Through 6/21: "Impressionist and Post-Impressionist Masterpieces: The Courtauld Collection." Through 8/2: "Sung and Yüan Calligraphy and Painting." Through 9/6: "Luxurious and Elegant Dresses for the Dance." **The Cloisters**, Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Closed through 4/13 . Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation $3. Through 5/5: "The Age of Bruegel: Netherlandish Drawings of the Sixteenth Century." Through 7/31: "European Decorative Arts from the Wadsworth Antheneum." Through 7/31: "Pierpont Morgan's Manuscripts and M. R. James." Through 7/31: "From Mr. Morgan's Library."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. $5; students $3:50; seniors $2. Through 4/28: "Projects: Magdalena Jetelová." Through 5/5: "Paul Klee." Through 5/26: "Drawings Acquisitions." Through 5/26: "Le Corbusier: 5 Projects." Through 6/2: "Photographs by Jan Groover." Through 6/2: "The Drawings of Roy Lichtenstein."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 5/17: "The Best of the Best-Dressed List." Through 5/31: "Selling the Show: Turn-of-the-Century Theatre Posters." Through 6/14: "Bellevue Hospital: 250 Years in Service to New York." Through 6/28: "Flights of Fancy: Dolls Made by Contemporary Artists." Through 6/30: "Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). $2.50, seniors and students $2. Through 4/29: "162nd Annual Exhibition."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5, Sun. 1-5. $2; children $1. "Audubon Watercolors." Through 5/30: "New York Bestiary: Pets and Pests of the Metropolis." Through 7/12: "The Hudson River and the Highlands: Photographs by Robert Glen Ketchum."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10 a.m.-6; some collections to 9. Through 9/19: "Are We to Be a Nation? The Making of the Federal Constitution." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. Through 5/23: "Floral Follies: Broadway Revue Costumes 1900-1930."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. $1.50; children 50¢. Through 8/30: "Harlem Renaissance: Art of Black America."

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1. Through May: "Pysanky ."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. $4, seniors $2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . Through 6/28: "1987 Biennial." **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st and 52nd Sts. (554-1113). Through 5/23: "Twentieth-Century American Art: Highlights of the Permanent Collection." Through 6/6: "City Life: New York in the 1930's, Paintings and Prints from the Permanent Collection."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000) 4/22 at 10 a.m. and 2: "Japanese Works of Art." 4/2 at 10 a.m.: "Magnificent Jewelry." On view 4/24-27 4/29 at 10 a.m. and 2: "Silver, Objects of Virture, an Russisan Works of Arts." On view 4/24-28. **East**—219 E. 67th St. (606-0400). 4/22 at 10 a.m.: "Americana." 4/24 at 10 a.m.: "Oriental Furniture an Works of Art." On view through 4/23. 4/28 at 1 a.m.: "English and Continental Furniture, Decorations, Rugs, and Works of Art." On view 4/24-27

PHILLIPS—406 E. 79th St. (570-4830). 4/25 at 10:3 a.m.: "20th Century Furniture and Decorative Art Including Icarts and Lalique." On view through 4/2 4/27 at 6: "Stamps." On view 4/22-26.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 4/ at 10:15 a.m. and 2, 4/25 at 10:15 a.m.: "Chine Works of Art." On view through 4/22. 4/24, 25 at "Important English Furniture." On view 4/20-2 4/27 at 10:15 a.m. and 2: "Magnificent Jewelry." C view 4/22-26.

MUSIC AND DANCE

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, April 22

FOLGER CONSORT, with guest artists soprano Ann Monoyios, tenor Mark Bleeke, and Tina Chancey on the viol and Renaissance violin. "Music From Britain's Great Houses," by Morley, Wilbye, Gibbons, Byrd, Lawes, others. Weill Recital Hall at 8. $10.

MURRAY PERAHIA, pianist. Works by Mozart, Schumann, Berg, Beethoven. Carnegie Hall at 8. $14–$22.50.

NDRE EMELIANOFF, cellist, with soprano Dawn Upshaw, pianist Michael Boriskin, percussionist Jonathan Haas. "Cellos Plus One": World premieres by Aaron Jay Kernis and William Sussman, U.S. premieres of two works by Shostakovich, works by Bridge and Chasalow. Merkin Concert Hall at 8. $10.

ANNES CONTEMPORARY ENSEMBLE, Madeleine Shapiro director. Music by Chihara, Foss, Wilenski, Tcherepnin. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

NA STELLA SCHIC, pianist. Villa-Lobos program, a salute. Americas Society, 680 Park Ave. at 68th St. (249-8950), at 8. $12.

RA VIIU ALLIK, soprano (N.Y. debut recital), with pianist Charles Kipper. Music by composers of Scandinavia, Italy, Finland, and Estonia. Alice Tully Hall at 8. $10, $15.

RLENE VERPLANCK, vocalist/**MIKE ABENE,** pianist. "Midtown Jazz at Midday." St. Peter's Church, Lexngton Ave. and 54th St. (935-2200), at 12:30. $2.

MEN OF THE CALABASH—Percussion music of Africa, South America, the Caribbean countries, and the American black tradition. Whitney Museum at Philip Morris, Park Ave. at 42nd St., at 7:30. Free.

JUILLIARD STUDENTS—Karl Kreauter Memorial Recital; transcriptions for violin and cello. Alice Tully Hall at 1. Free.

DAVE SNYDER, bassist/**ALLEN FARNHAM,** pianist/**JOSEPH BRACCHITTA,** drummer. Jazz. Crystal Pavilion atrium, 805 Third Ave., 49th–50th Sts., at noon. Free.

ANTHONY GLISE, guitarist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

DUO CANTABILE—Citicorp Center Market, Lexington Ave. and 53rd St., at 1:30. Free.

QUEENS STRING QUARTET—Queens College Rathaus, LIE and Kissena Blvd., Flushing, at 12:30. Free.

JAMAICA ARTS CENTER JAZZ ENSEMBLE—Ousley's *Message Suite.* Jamaica Arts Center, 161-04 Jamaica Ave., Queens (718-658-7400), at noon. Free, reservations required.

Thursday, April 23

NEW YORK PHILHARMONIC, Andrew Davis conductor; pianist Emanuel Ax. Bax's *The Garden of Fand;* Tippett's Piano Concerto; Beethoven's Symphony No. 5. Avery Fisher Hall at 8. $7.50–$35.

GEWANDHAUS ORCHESTRA OF LEIPZIG, Kurt Masur conductor; percussionist Karl Mehlig. Barber's Adagio for Strings; Matthus's *Der Wald;* Tchaikovsky's Symphony No. 5. Carnegie HalL at 8. $14–$20.

JAN DEGAETANI, mezzo-soprano, with pianist Gilbert Kalish. Music of Crumb, Debussy, Poulenc, Beethoven, Strauss, and Gershwin. 92nd Street Y at 8. $12.50–$19.50.

JORGE BOLET, pianist. Music of Chopin, Liszt. Metropolitan Museum at 8. $15.

EDUARDUS HALIM, pianist (N.Y. recital debut). Works of Clementi, Schumann, Brahms, Chopin, Schubert-Liszt, Stravinsky. Alice Tully Hall at 8. $10.

ELLEN PLEASANTS-MACLEAY, pianist. Works by Chopin, Liszt, Ravel, Elizabeth Bell (N.Y. premiere). Weill Recital Hall at Carnegie Hall, at 8. $7.

MANNES PERCUSSION ENSEMBLE, Howard Van Hyning director. Works by Cage, Harrison, Tower, Houllif, Levitan. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

A MUSICAL TRIBUTE TO ROBERT DECORMIER, who is retiring as conductor-director of the New York Choral Society. With Ronnie Gilbert, Betsy Norden, Peter, Paul, and Mary, Pete Seeger, Jack Gilford, others, with the Robert DeCormier Singers. Benefit for the Society (724-6633). Town Hall at 8. $15–$100.

CLIVE SWANSBOURNE, pianist. Works by Tippett (N.Y. premiere), Beethoven, Bach. Symphony Space at 8. $7.

MORDECAI SHEHORI, pianist. Works of Haydn, Beethoven, Schubert-Liszt. Baruch College, Nallin Recital Hall, 17 Lexington Ave., at 23rd St., at 3. Free.

VIRGILIO MARTI, "El Melodico Guaguancó"/**ARTHUR RUSSELL,** cellist. "Music . . . It's the Ocean." The Kitchen, 512 W. 19th St. (255-5793), at 9. $7.

JAVANESE MUSIC AND DANCE—New York Indonesian Consulate Gamelan, others. American Museum of Natural History, CPW and 79th St. (769-5600), at 8. $10.

HESPERUS ENSEMBLE—"American Roots": Colonial-American folk music, country dances, Scottish tunes, with fiddle, cittern, recorder, dulcimer. Riverside Shakespeare Company's April Festival, at 165 W. 86th St. (245-7380), at 8. $5, $10.

GIRLS CHOIR OF ST. PAUL'S CATHEDRAL, Buffalo; Bruce Neswick director. Britten's *Missa Brevis;* Leighton's *An Easter Sequence.* St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

ANTHONY GLISE, guitarist. JASA, 40 W. 68th St. (724-3200), at 1. Free.

KENT TRITLE, organist. Works by Durufle, Mozart, Franck. St. Paul's Chapel, Columbia, Broadway and 116th St., at noon. Free.

ELEANOR LANGE, vocalist. Lincoln Center Library at 4. Free.

BILL FRISELL AND DOUG WEISELMAN/DAVID GARLAND—Music of Robin Holcomb. Also new and improvised music. The Knitting Factory, 47 E. Houston at Mulberry Sts. (219-3055), at 9. $4.

HEBREW ARTS SCHOOL SCHOLARSHIP STUDENTS—Performers range from 7 to 17 in age. Merkin Concert Hall at 1. Free.

BROOKLYN BRIDGES THE WORLD—Festival of performances at the Brooklyn Academy of Music, opening tonight with entertainer Ben Vereen. 30 Lafayette Ave. (718-636-4100), at 8. $10–$25.

BARGEMUSIC—Violinist-violists Ida Kavafian, Eriko Sato, cellist Warren Lash, pianist William Tritt, bassist Joel Quarrington. Bottesini's Grand Duo; Beethoven's Piano Quartet Op. 16; Schubert's "Trout" Quintet. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

LEHMAN COLLEGE CHORUS AND COMMUNITY CHORALE, Diana Mittler-Battipaglia conductor. Music by Mozart, Mascagni, Bizet, others. Lehman Center, Bedford Park Blvd. West and Goulden Ave. (960-8833), at 7:30. Free.

GUITAR ENSMBLES, Michael Cedric Smith director. Brooklyn College Levenson Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. $3.

STEVE SALERNO, guitarist. Queens College Rathaus, LIE and Kissena Blvd., Flushing, at 1:30. Free.

JULIUS GROSSMAN ORCHESTRA—Immaculate Conception Church, Ditmars Blvd. and 29th St., Astoria, Queens, at 7:30. Free.

LIU JAZZ PLUS NEW MUSIC CONSORT, Clyde Criner director. Vocal and instrumental jazz and classical music by Mr. Criner and program members. Triangle Theater, DeKalb and Flatbush Aves., Brooklyn, at 8. Free.

Friday, April 24

MUSICA SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor; the Dave Brubeck Quartet, baritone David Arnold. Pinkham's *Easter Cantata;* Brubeck's *The Voice of the Holy Spirit (Tongues of Fire); Robinson's Messe Solennelle* (world premiere of this version). Avery Fisher Hall at 7:30. $10–$25. Followed by benefit gala ($175, $300, $500; 874-3104).

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest artists: soprano Arleen Auger, mezzo-soprano Katherine Ciesinski, tenor John Aler, baritone Ben Holt, electric-bassist Stephen Swallow, keyboardist Carla Bley, percussionist Don Alias. Martinu's First Sonata for Flute and Piano; Beethoven's Trio in E-flat, H-V. 48, and Quartet in E-flat, Op. 16; Bley's *Coppertone* (world premiere); Brahms's *Liebeslieder Walzer.* Alice Tully Hall at 8. $17.50.

GEWANDHAUS ORCHESTRA OF LEIPZIG, Kurt Masur conductor; pianist Horacio Gutierrez. Beethoven's "Egmont" Overture and Piano Concerto No. 4; Schumann's Symphony No. 2. Carnegie Hall at 8. $14, $20.

NEW YORK PHILHARMONIC—See 4/23. Today at 2.

MANHATTAN SYMPHONY ORCHESTRA, Milton Katims conductor. Schubert's Symphony No. 5; Barber's *Meditation and Medea's Dance of Vengeance;* Brahms's Symphony No. 4. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

COMPOSERS CONCORDANCE—Rosenblum, Brief, Bo-brow, Hardish, Levi, and premieres by Holab, Irving, Pehrson. CAMI Hall, 165 W. 57th St., at 8. $6.

RAVI SHANKAR, *sitarist. Indian ragas and talas.* Metropolitan Museum at 8. $17.

SUMI TONOOKA TRIO/RYO KAWASAKI—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $10.

GARY GOODMAN, pianist. Weill Recital Hall at Carnegie Hall, at 8. $8.

HARRY PICKENS, jazz pianist. Cooper Union Great Hall, Third Ave. and 7th St. (254-6300), at 8. Free.

MANNES CHORUS, Amy Kaiser director. Music by Bach, Monteverdi, Tcimpidis, Beethoven. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

BUTCH MORRIS TRIO—Wayne Horvitz and J.A. Deane. "Music . . . It's the Ocean." Cornet, piano, keyboards, trombone, electronics, percussion. The Kitchen, 512 W. 19th St. (255-5793), at 9. $7.

VALERIE NARANJO MARIMBA QUARTET—African music, Brazilian and Latin jazz. RAPP Arts Center, 220 E. 4th St., at 11 p.m. $8.

JEAN RITCHIE/PETER OSTROUSHKO, with the Hesperus Ensemble. "Crossover": Appalachian ballads. Riverside Shakespeare Company's April Festival, 165 W. 86th St. (245-7380), at 8. $10.

ANDREW BOLOTOWSKY, flutist. "The Flute of Pan," music for solo flute by Debussy, Honegger, Davis, Hotteterre, van Leeuwen, Koechlin, de Lorenzo. Lincoln Center Library at 4. Free.

SARAH DAVIES, organist, with organist Sarah Brink. Music by Carleton, Edwards, Tallis, Apprys, Blitheman, others. St. Peter's Church, Lexington Ave. and 54th St., at 12:40 and 1:10. Free.

MUSIC OF LAOS—"The New Americans": *Lam lao,* or "sung poetry." Greenwich House, 27 Barrow St. (206-1050), at 8. $10.

THE KINANDERS PRESENT—Music for voice and piano by Granados, Falla, Moszkowsky, others. Hotel Wellington Laurelton Room, Seventh Ave. and 55th St., at 7:30. Contribution.

BLANCA AND THE XOXONEES—Singers and dancers, with flamenco, jazz, and rap. New York Open Center, 83 Spring St. (219-2527), at 7:30 and 9:30. $9.

THE RIVER'S EDGE—Piano-flute duo. Citicorp Center Market, Lexington Ave. and 53rd St., at 12:30. Free.

JAZZ AT NOON—Open lunch-hour jam session, with Jimmy Knepper, trombonist. Cafe 43, 147 W. 43rd St., at 12. $4.

MATT MEYERS/ANDRE BERNARD/JEANETTE OREFICE—Music and poetry. The Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

BROOKLYN BRIDGES THE WORLD—See 4/23. Tonight's programs: **Lester Bowie's Jazz Fantasia,** Opera House at 8; $10–$25. **Ray Barretto Orchestra / Bobby Sanabria and Ascension,** salsa and jazz, Carey Playhouse, at 8; $18, $22. **Black Rock Coalition,** Lepercq Space Cabaret, at 8 and 11; $5.

QUEENS COLLEGE—At 1:30: violinist Michael Stratechuk. At 2:45: soprano Angela Simpson. At 4: pianist John Ferri. LIE and Kissena Blvd., Flushing. Free.

ROBERT AQUINO, pianist-composer. Original and standard jazz. LIU Triangle Theater, University Plaza, Brooklyn, at noon. Free.

MORNING STAR BAND—Traditional Irish and Scottish dance tunes. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972: Fridays after 9 p.m. only), at 9:30. $4.

Saturday, April 25

NEW YORK PHILHARMONIC—See 4/23.

MISHA DICHTER, pianist. Beethoven, Schumann, Bartok, Liszt. 92nd Street Y at 8. $12.50–$17.50.

MENDELSSOHN STRING QUARTET, with cellist Bonnie Hampton. Schubert's Quartet in g; Ran's String Quartet (N.Y. premiere); Schubert's Quintet in C. Merkin Concert Hall at 9. $10.

ALONE TOGETHER—Solo performances by guitarist Stanley Jordan, vocalist Bobby McFerrin, pianist Michel Petrucciani. Carnegie Hall at 8. $15.50–$20.

GREENWICH VILLAGE—Greenbriar Boys, bluegrass/David Massengill, guitarist-folksinger. Weill Recital Hall at Carnegie Hall, at 8:30. $10.

GALIMIR STRING QUARTET—Music of Beethoven, Mendelssohn, Dvorak. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

KOREAN SYMPHONY ORCHESTRA OF NEW YORK, Kyung Hum Shim conductor. Alice Tully Hall at 8. $20.

LIEDERKRANZ FOUNDATION SCHOLARSHIP CONCERT—Alice Tully Hall at 2. $7.

GARAH LANDES, pianist. Weill Recital Hall at 5:30.

TRIO BELL'ARTE—Music for harpsichord, oboe, and flute by Bach, JCF Bach, CPE Bach, Telemann, Mozart, Belmont. St. Michael's Church, 225 W. 99th St. (666-9427), at 8. $8.

MEREDITH MONK/NURIT TILLES—*Songs From the Hill* (1977); *Music for Voice and Two Pianos* (1970–1987). Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Scholarship-fund benefit. $40, $60.

NOTES FROM THE UNDERGROUND—"Music as Satire": Downtown Chamber & Opera Players, Mimi Stern-Wolfe conductor-pianist; Friends in High Places, violinist-composer Marshall Coid. Music of Walton, Finkelstein (premiere), Coid (premiere), Bowles, Satie, Becker. Emanu-El Midtown Y, 344 E. 14th St. (673-2207), at 8. $8.

THE ARMENIAN EXPERIENCE IN CONCERT—Jazz ensemble, singer Anita Darian, pianist Sahan Arzruni, bass Ara Berberian, others. Commemorating the anniversary of the Armenian genocide. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

MICHEL WAISVISZ—Music for electronics. The Kitchen, 512 W. 19th St. (255-5793), at 9. $7.

SUMI TONOOKA TRIO/RYO KAWASAKI—See 4/24.

I LOVE A PIANO—Two-day event with many jazz pianists playing alone and together, among them Dick Wellstood, Roland Hanna, Dick Hyman, Hilton Ruiz, Jackie Byard, Joanne Brackeen. New School Parsons School of Design Auditorium, 65 Fifth Ave. at 13th St. (741-8950). $20. Benefit for scholarship fund of the New School's Jazz Program: $100 for both days.

A NIGHT AT THE MOULIN ROUGE—The Lesbian and Gay Big Apple Corps Symphonic Band and the Hot Lavender Swing Band. Music and dance, by Offenbach, Saint-Saëns, Milhaud, Legrand, Porter, Gershwin, big-band favorites. Triplex Theater I, BMCC, 199 Chambers St. (869-2922), at 8. $5–$18, in advance $10, $15.

HESPERUS ENSEMBLE, with guest artists. "Ear Trade": Cajun, Ukrainian, Celtic, Appalachian, Renaissance folk music. Riverside Shakespeare Company April Festival, 165 W. 86th St. (245-7380), at 7. $10.

ABOVE THE TOWER—Philip and Pam Boulding playing music for Celtic harps and hammered dulcimers. Open Center, 83 Spring St. (219-2527), at 8. $9.

JAZZ TRIO—Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

PETER CORAGGIO, pianist. Theodore Roosevelt Birthplace, 28 E. 20th, at 2. House admission $1.

JERRY O'SULLIVAN, JOHN WHELAN, MARK SIMOS—Traditional Irish music on pipes, button accordion, and guitar. Eagle Tavern, 355 W. 14th St., at 9 and 10:30. $5.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; soprano Evelyn Lear, baritone Thomas Stewart. "Scenes From La Scala and . . . ." Music by Wagner, Rossini, Bizet, Mascagni, Verdi, Berlioz, Mozart, Ponchielli. Queens College Colden Center, LIE and Kissena Blvd., Flushing, at 8:30. $10–$18.

BROOKLYN BRIDGES THE WORLD—See 4/23. Tonight's programs: **Doo-Wop,** with The Persuasions, The Capris, The Harptones, The Jive Five; Opera House at 8; $10–$25. **Richie Havens/Tom Chapin;** Carey Playhouse at 8; $18, $22. **Danitra Vance and the Mell-o White Boys,** comedy; **Lunatune,** women's a cappella music group; Lepercq Space Cabaret at 8 and 11; $5.

VINLAND DUO—Oboist Virginia Brewer and pianist Mary Ann Brown. Works by Nielsen, Jacob, other Scandinavians. Wave Hill Armor Hall, W. 252nd St. and Independence Ave. (549-3200), at 3. $7.

ENSEMBLE FOR EARLY JEWISH MUSIC—Liturgical works by Salomone Rossi, "Ebreo." Kings Bay YM-YWHA, 3495 Nostrand Ave. (718-648-7703), Brooklyn, at 8:30. $8, in advance $7.

CHRISTOPHER COSTANZA, cellist, with pianist Paul Orgel. Beethoven, Carter, Bach, Prokofeiv. Veterans Memorial Hall, Snug Harbor, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. $7.50.

Sunday, April 26

ATLANTA SYMPHONY ORCHESTRA, Robert Shaw conductor; pianist Peter Serkin. Brahms's Piano Concerto No. 2; Harbison's *Remembering Gatsby: Foxtrot for Orchestra* (N.Y. premiere); Lutoslawski's Concerto for Orchestra. Carnegie Hall at 8. $11–$16.

BOSTON MUSICA VIVA, Richard Pittman music director; soprano Jane Manning, other guest artists. Music by Schwantner, Maw, Zwilich, Glass-Moran (N.Y. premiere). Weill Recital Hall at Carnegie Hall, at 2. $10.

BROOKLYN CHAMBER ORCHESTRA, Steven Levy conductor; soprano Nonie Schuster. Bach, Grieg, Arensky, Dvorak, Argento. Merkin Concert Hall at 3. $7.

CLAUDIO ARRAU, pianist. Music of Beethoven and Liszt. Avery Fisher Hall at 3. $12–$25.

BELLA DAVIDOVICH, pianist. Mozart, Schumann, Schubert, Liszt. Carnegie Hall at 3. $12.50–$20.

BOSTON EARLY MUSIC—Tully Hall at 8. Sold out.

CHAMBER MUSIC SOCIETY—See 4/24. Today at 5.

MARGARET ASTRUP, mezzo-soprano, with pianist Ronald Fracker. Poulenc's *La Dame de Monte Carlo;* Argento's *From the Diary of Virginia Woolf;* Schoenberg's *Cabaret Songs.* Weill Recital Hall at 8:30. $8.

ALTHEA WAITES, pianist. Works by Bland (world premiere), Price (N.Y. premiere), Bach, Liszt. Merkin Concert Hall at 8. $8.

SUSAN MERDINGER, pianist. Weill Recital Hall at 5:30.

CHORAL SYMPHONY SOCIETY, David Labovitz director; Sheryl Melvin, Leila Krim, Margaret Evans, Arthur Burrows, and organist Walter Hilse. Bach's B-Minor *Mass.* St. Michael's Church, Amsterdam Ave. and 99th St., at 7:30. $6.

SI-YO MUSIC SOCIETY—Clarinetist Stanley Drucker, violinists Ma Si-Hon, Sarah Kwak, violist Walter Trampler, cellist Yuan Tung, pianist Tung Kwong-Kwong. Works by Bruch and Arensky. Pace U. Schimmel Center, Spruce St. and Park Row (488-1715), at 3. $5.

RUTH CUNNINGHAM, Baroque flute, soprano recorder / **JOYCE LINDORFF,** harpsichord/**PATRICIA NEELY,** viola da gamba. "Le Triomphe du Printemps": works by Monteclair, Dornel, Marais, Bach, Byrd, Purcell, Rameau. St. Ignatius Church, West End Ave. and 87th St., at 4. $5.

OVAL WINDOW—Chamber ensemble, voice and instruments. Music by Berg, Ganz, Harnick, Ravel, Villa-Lobos, Wallach, Zahab. Nicholas Roerich Museum, 319 W. 107th St. (662-6134), at 3. Free.

BRASS AGE—Works by Bach, Ewald, Hindemith, Kay. Metropolitan-Duane United Methodist Church, Seventh Ave. and 13th St. (243-5470), at 3. $5.

PUERTO RICO: ENCANTO Y CANCION—A revue of popular and traditional songs, *danzas,* others. Repertorio Espanol, at Equitable Tower, 787 Seventh Ave. (889-2850), at 3. $16.

COMPOSERS' FORUM—Electronic music from California, by Maggi Payne and Carl Stone. Experimental Intermedia, 225 Centre St. (673-8794), at 9. $3.

TRIBUTE TO DUKE ELLINGTON—Harlem School of the Arts Guitar Ensemble, New Amsterdam Boys Choir, P.S. 92 Glee Club, others. At HSA, 645 St. Nicholas Ave., near 141st St. (926-4100), at 2. Free.

MANHATTAN VOCAL ENSEMBLE, Nelly Vuksic director. Music of the Americas. El Museo del Barrio, Fifth Ave. and 104th St. (261-4494), at 3. $5.

I LOVE A PIANO—See 4/25.

ISABELLE GANZ, mezzo-soprano-guitarist. "Three Worlds of Jewish Music": songs in Yiddish, Hebrew, Ladino, English. Metropolitan Synagogue, 40 E. 35th St., at 7. $10.

SHAKUHACHI MUSIC OF JAPAN—Kodo Araki V and Ralph Samuelson. Metropolitan Museum Uris Auditorium, Fifth Ave. and 81st (206-1050), at 2:30. $8.

CARLINE RAY'S CHORAL JAZZ WORKSHOP SINGERS—Jazz Center of New York, 380 Lafayette St. (505 5660), at 8. $6.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with choir o Lutheran Theological Seminary, Dr. Robert Borne mann director; offering. At 7:30: Birthday tribute t Duke Ellington, with High Society Quartet, Brook Kerr. Lexington Ave. and 54th St. (935-2200).

ALICE MARIE NELSON, mezzo-soprano/**FRANCINE F MAT,** pianist. Benefit for St. Luke's School scholarshi fund. St. Luke's Church, Hudson St. south of Christ pher St., at 4. $6.

NOTES FROM THE UNDERGROUND—See 4/25.

CHARLES WEBB, organist. Works by Mendelssohn, Milhaud, Cook, Peeters, Bach, Widor, Liszt. Riverside Church, the Drive at 122nd St. (222-5900), at 2:30. $3. At 2, carillonneur James R. Lawson plays a recital.

NOTRE DAME CHOIR, David Schofield director. "Motets of the Masters": music by Duruflé, Fauré, Bruckner, Byrd, others. Church of Notre Dame, 405 W. 114th St. (662-5788), at 2:30. Offering.

UPPSALA UNIVERSITY CHAMBER CHOIR—Citicorp Center Market, Lexington Ave. and 53rd St., at 5:30. Free.

THE WELL-TUNED PIANO—La Monte Young 30-year retrospective series. Dia Art Foundation, 155 Mercer St. (925-8270), at 6. $14.

BRONX ARTS ENSEMBLE ORCHESTRA, James Kurtz conductor; Fordham U. Chorus, Christopher Columbus H.S. Chorus; Susan May, Caroline Chanin, Richard Slade, David Ward. Purcell's *Bell Anthem*; Mozart's *Requiem* and *Exsultate, jubilate,* K. 165; selections from Kern's *Show Boat.* Fordham U. Church, Bronx Rose Hill campus (549-1899), at 3. $8.

GRACE CHORAL SOCIETY OF BROOKLYN, Alexander Rom director; Virginia Grasso, Ann Plagianos, William Barone, Richard Crickenberger; pianist Mark Pakman. Taneyev's *John of Damascus* (N.Y. premiere); Pergolesi's *Miserere* No. 1. St. Jacobi Lutheran Church, Fourth Ave. at 54th St., Brooklyn (718-439-6360), at 4. $7, in advance $6.

QUEENS SYMPHONY—See 4/25. Today at 2.

BROOKLYN BRIDGES THE WORLD—See 4/23. Today's programs (see also Children, page 166): **International Folk-Dance Music,** with the Original Klezmer Jazz Band, John Nolan All-Ireland Band, Thuli Dumakude & Izwe, Larry Laurenzano's Italian Festival Band; Opera House at 2; $8–$20, 16 and under half-price. **Dance-Americas,** with Roots of Brasil, Shango Haitian Folklore Group, Patakin, Garifuna Folk Dance Ensemble; Carey Playhouse at 2; $14, $18, 16 and under half-price. **Dance-International,** with Donny and Eileen Golden, Polish American Folk Dance Co., Ibrahim Farrah Near East Dancers with Eddie "The Shiek" Korchak and His Ameraba Ensemble, Parparim Dance Ensemble; Carey Playhouse at 5; $14, $18, 16 and under half-price. **Noel Pointer with the Institutional Radio Choir,** with the world premiere of original scriptural music; Opera House at 8; $10–$25, 16 and under half-price.

PHYLLIS NEFSKY/FRAN CABREJAS, flute duo. Brooklyn Museum, 200 Eastern Pkwy., at 1:30. Free with museum admission.

BARGEMUSIC—See 4/23. Today at 4.

Monday, April 27

ORPHEUS CHAMBER ORCHESTRA, with pianist Alicia de Larrocha. Overture to Rossini's *Il Barbiere de Siviglia;* Mozart's Piano Concerto No. 12; Haydn's Piano Concerto in D; Strauss's *Le Bourgeois Gentilhomme.* Carnegie Hall at 8. $9, $11.

NEW YORK PHILHARMONIC ENSEMBLES—Leclair, Mozart, Zarebski. Merkin Concert Hall at 8. $10.

ERIC CLAPTON AND HIS BAND/ROBERT CRAY BAND. Madison Square Garden at 8. $18.50, $20.

SHERRI ROTTERSMAN, classical-guitarist. Weill Recital Hall at Carnegie Hall at 8.

AYLE SCHMIDT, pianist. Liszt, Scarlatti, Debussy. Alice Tully Hall at 8. $10, $17.50.

ANHATTAN STRING QUARTET, with pianist Harold Lewin, tenor Paul Sperry. Sibelius's String Quartet in d, "Voces Intimae"; Kuula's Songs for Voice and Piano; Sibelius's Quintet in g (U.S. premiere). Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6.

ULOS ENSEMBLE, with soprano Julianne Baird. Baroque chamber music on original instruments. Rutgers Church, 236 W. 73rd St., at 8. $10.

SEPH ALESSI, trombonist, with percussionist Christopher Lamb, pianist Diane Birr, and other guest artists, members of the New York Philharmonic. Works by Defaye, Telemann, Campo, Grondahl, Rachmaninoff, Krol. Juilliard School, Paul Hall, 144 W. 66th St. (874-7515), at 8. Free.

IO BELL'ARTE—See 4/25. Tonight at O.K. Harris Gallery, 383 W. Broadway (666-9427), at 8. $8.

IK LUNDKVIST, organist. Music by Olsson, Lindberg, Böhm, Buxtehude, Bach. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

YASHA KOFFMAN, guitarist. Citicorp Center Market, Lexington Ave. and 54th St., at 5:30. Free.

BLACK ROCK COALITION—"Music From Film." Continental Insurance atrum, 180 Maiden Lane at Front St., at noon. Free.

CONSERVATORY OF MUSIC PERCUSSION ENSEMBLE, Morris Lang director. Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. $3.

Tuesday, April 28

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor; pianist Krystian Zimerman. Schaffer's *Ko Wo Kiku* (*Listen to the Incense*); Liszt's Piano Concerto No. 2; Ravel's *Valses Nobles et Sentimentales* and *La Valse.* Carnegie Hall at 8. $15–$30.

PHILHARMONIA VIRTUOSI, Richard Kapp conductor; pianist Cameron Grant. "Toujours Ravel": *Mother Goose* Suite, *Le Tombeau de Couperin, Tzigane,* Piano Concerto in G. Town Hall at 8. $10–$17.

PAUL SIMON, with Hugh Masekela, Ladysmith Black Mambazo, Miriam Makeba. Radio City Music Hall at 8. $25, $30.

MUSIC FROM ARCADY—Chamber music from Maine's festival, with harpist Nancy Allen, flutist Carol Wincenc, violinists Eugene Drucker and Eva Grüsser, pianist-harpsichordist Masanobu Ikemiya, violist Masao Kawasaki, cellist Timothy Eddy, double-bassist William Blossom. Music of Bach, Debussy, Saint-Saens, Takemitsu, Schubert. Japan Society, 333 E. 47th St. (752-3015), at 8. $20.

DAVID JOLLEY, horn, with pianist Robert McDonald. Music by Bach, Mozart, Bennett. Merkin Concert Hall at 2. $5.

GROUP FOR CONTEMPORARY MUSIC, with harpist Susan Jolles, trombonist Ronald Borror. Works by Davidovsky, Fulkerson, Gass, Pleskow, Roussakis. Merkin Concert Hall at 8. $8.

PEABODY PERCUSSION ENSEMBLE, Jonathan Haas director. "Virtuoso Percussionists as Composers": Friedman, Passaro, Serry, Reich. Symphony Space at 8. $5.

DAVID TANENBAUM, guitarist. Dowland, Henze, Brouwer, Davies, Bach, Scarlatti-Tanenbaum, others. 92nd Street Y at 8. $7.50–$10.

MARLOW FISHER, violist, with pianist Erika Nickrenz, pianist Bright Sheng. Shostakovich, Carter, Bridge, Sheng, Brahms. Weill Recital Hall at 8. $7.

SHEM GUIBBORY, violinist, with percussionist-composer Gerry Hemingway. Bach, Ysaye, Levine (N.Y. premiere), Hemingway (world premieres). Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6.

PUERTO RICO ENCANTO Y CANCION—See 4/26. Today at Gramercy Arts, 138 E. 27th St., at noon. $16.

JUILLIARD PERCUSSION ENSEMBLE, Roland Kohloff conductor/**JUILLIARD WIND ENSEMBLE,** Mark Gould conductor. Alice Tully Hall at 8. Free.

MUSIC BY JUILLIARD COMPOSERS—Paul Hall, 144 W. 66th St., at 8. Free.

LILIANE QUESTEL, pianist. Bach and Brahms. Trinity Church, Broadway and Wall St., at 12:45. Free.

JAYSON ENGQUIST TRIO—Music of Gershwin, Porter, Waller, Blake, others. Whitney Museum at Philip Morris, Park Ave. at 42nd St., at 12:30. Free.

OPERA

TAMU-TAMU/AMELIA AL BALLO, by Gian Carlo Menotti. Juilliard American Opera Center double bill, Mark Stringer conductor, directed by Menotti, who is celebrating his 75th birthday. *Tamu-Tamu* (*The Guests*), a 1973 work, is being given its N.Y. premiere; *Amelia* had its premiere in 1937. 155 W. 65th St. (874-7515). 4/24, 28 at 8; 4/26 at 3. $10.

SALVATOR ROSA, by A. Carlos Gomes. U.S. premiere of 19th-century opera based on the life of the 17th-century Italian painter. In Italian; directed and conducted by Anthony Amato. Amato Opera, 319 Bowery, at 2nd St. (228-8200). 4/24, 25, 5/2, 9, 15, 16, 22, 23 at 7:30; 4/26, 5/3, 10, 24 at 2:30. $10.

THE MERRY WIDOW, by Lehar. Ten Ten Players, in English, directed by Eva Likova. Park Avenue Christian Church auditorium, Park Ave. and 85th St. (879-7669). 4/24, 25, 5/1, 2, 8, 9 at 8; 4/26, 5/3, 10 at 2 $10.

MADAMA BUTTERFLY, by Puccini. Master Opera, staged version, Fiora Contino conducting; with Adriana Corradetti, Alan Fischer. CAMI Hall, 165 W. 57th St. (733-2204). 4/25 at 2. $8.

THE MIKADO—Through 5/3. See Theater, page 156.

DANCE

American Ballet Theatre

METROPOLITAN OPERA HOUSE—4/20–6/13. Tickets, $9–$70. New York premiere of a new production of *The Sleeping Beauty,* by Kenneth MacMillan after Petipa: 4/20 at 7:30 (gala benefit; 477-3030); also 4/21 at 8, 4/22 at 2 and 8; 4/23, 24 at 8; 4/25 at 2 and 8.

Paul Taylor Dance Company

CITY CENTER THEATER—4/21–5/17. 4/21 at 7, 4/24 at 8: *Esplanade, Profiles, Aureole, Syzygy* (premiere), music by Donald York. 4/22 at 8, 4/26 at 3: *Arden Court; Faun Variations* (premiere), by Douglas Wright, music by Ravel; *Private Domain; A Musical Offering.* 4/23 at 8: *Roses; Diary of a Fly* (premiere), by Kenneth Tosti, music by Bartok; *Dust; Airs.* 4/25 at 8: *Ab Ovo Usque Ad Mala (from Soup to Nuts); Paean* (premiere), by Christopher Gillis, music by Mozart; *Polaris, Mercuric Tidings.*

Jennifer Muller/The Works

JOYCE THEATER—4/21–26. Tickets, $25. Program A: *Tub,* by Muller; *Interrupted River* (world premiere), music by Yoko Ono; *Into the Life,* by Judith Jamison (world premiere)—4/21, 22 (sold out), 26 at 7:30; 4/25 at 8. Program B: Muller's *Darkness and Light,* a full-evening ballet—4/23, 24 at 8; 4/26 at 2.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—4/22, 24 at 8; 4/26 at 2: **Blue Mercury Dancing Company,** choreography by Loris Anthony Beckles . . . 4/23, 25, 26 at 8: **Choreo Showcase V,** including three works by Bill Bissell: Dance/Theater. The Drive at 120th St. (864-2929). $7.50.

Other

ANNABELLA GONZALEZ DANCE THEATER—Premiere of *Window,* a "feminist solo"; five repertory works. Nikolais/Louis DanceSpace, 33 E. 18th St. (722-4128). 4/24, 25 at 8; 4/26 at 3. $8.

BROOKLYN BRIDGES THE WORLD—See Concerts 4/26.

CHANNEL Z—Works by Daniel Lepkoff, Diane Madden, and Nina Martin, "interwoven to form an ensemble piece." Danspace Project, St. Mark's Church-in-the-Bowery, Second Ave. and 10th St. (674-8112). 4/23–26 at 8:30. $6.

DANCES BY JESSICA FOGEL/MUSIC BY DAVID BORDEN—Collaborations include two New York premieres, *Vermeer Variations* and *People in the Sun.* Cunningham Studio, 55 Bethune St. (924-0077). 4/25, 26 at 8:30. $7.

DANSE ENSEMBLE ARLET BON—Company from Paris in "an exploration of *Les Saisons* with some decidedly post-Vivaldi perspectives." International Offestival, John Houseman Theater Studio, 450 W. 42nd St. (307-6000). 4/21–24 at 8. $12.

DOUGLAS DUNN & DANCERS—A new work, comprising three duets. Douglas Dunn Studio, 541 Broadway (924-0077). 4/21–26, at 8:30. $8.

JANE COMFORT DANCE COMPANY—*Let's Just Settle Back and Think General Thoughts.* P.S. 122, 150 First Ave. at 9th St. (477-5288). 4/24–26 at 9. $8.

MARK DENDY & COMPANY/LANCE WESTERGARD—"Prime Movers," at Prospect Park Picnic House, PPW and 3rd St. (718-788-0055). 4/26 at 3. $5.

MARTHA GRAHAM ENSEMBLE, directed by Yuriko. *Diversion of Angels, El Penitente, Acts of Light.* Martha Graham Center, 316 E. 63rd St. (832-9166). 4/23, 24 at 8; 4/25, 26 at 3 and 8. $7.

MOVEMENT RESEARCH—Benefit performances. 4/24 at 8: Pooh Kaye, Randy Warshaw, Peter Zummo, Bill T. Jones, Mary Lyman, Yvonne Rainer. 4/25 at 8: Beverly Blossom, Mark Dendy, Jon Gibson, Lisa Kraus, Ishmael Houston-Jones, Simone Forti. Triplex Theater II, 199 Chambers St. (691-5788, 620-4083). $12.

OTHER EVENTS

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Through 5/17, at Madison Square Garden (564-4400). This year's cast includes animal trainer Gunther Gebel-Williams, the Soaring Stars, Live Action Squad, acrobat Rudolph Delmonte, Harrison's Seals, a big clown contingent, and of course King Tusk. 4/19, 26 at 1 and 5:30; 4/21, 29 at 7:30; 4/22, 24 at 2 and 7:30; 4/25 at 10:30 a.m., 2:30, 7:30; 4/30 at 10:30 a.m. and 7:30. 5/1 at 2 and 7:30; 5/2 at 10:30 a.m., 2:30, 7:30; 5/3 at 1 and 5:30. $6.50–$10.50 (children less at some).

IT'S A FAIR SEASON, in more ways than one, with festivals in many moods popping up. The first big neighborhood street fair of the spring, the **Stuyvesant Park Festival,** comes along 4/26, 11–6 (rain date, 5/3), in the two-part bit of green at 15th–17th Sts. on either side of Second Ave. Proceeds will go to restore some of the weather/time-worn trees that have graced the neighborhood, some for 150 years. Antiques, collectibles, foods, and drinks to buy, and the neighborhood to enjoy. P.S. 40 will be selling things for youngsters, and there'll be health and pet information booths, much more . . . A **Spring Book Sale by the Friends of the 67th Street Library,** 4/25, 10–5, will be set up at 328 E. 67th St. Something in print for everybody here, and the big news is that current hardcovers begin at 50 cents, paperbacks at three for $1. "Quality" and reference books are higher. A preview 4/24, 6–9, will double the prices—but previewers get first crack at all titles . . . Help the **Saint Andrew Music Society** get off on its summer European concert tour—drop in and shop at its **Spring Flea Market,** 4/25, 10 a.m.–4. It's in the Parish Hall of the Madison Avenue Presbyterian Church, 73rd St., with the usual array of white elephants, collectibles, gift things for you and your house . . . The **Riverside Shakespeare Company April Festival** comes to a close 4/25, with some family events (see also Concerts, page 163), at 165 W. 86th St. At 1:30, for instance (and this one is actually in Riverside Park, the Drive and 89th St.), there's a performance of the troupe's *Romeo and Juliet.* At 11 a.m., *Will Power,* a Shakespearean medley. At noon and 4, a music-song-dance medieval playlet, *Nottingham Faire;* at 10 p.m., a country-dance fest with callers, and reels for all ages. There are day-long family or individual ticket prices (279-4200) . . . Mini-concerts and a competition will highlight the first annual **New York City Old-Time Mini-Festival and Band Contest,** 4/25, 2–11 p.m., at P.S. 3, 490 Hudson St. near Christopher, in the Village. You can hear the Chicken Chokers at 3, the Heartbeats at 2:30, and then vote for your favorites in the contest, beginning at 4. A display and sale of instruments, talk about old-time music, informal music-making, dancing all day, and a square dance at 7:30. All-day-evening admission, $8; to either day or night events, $5. Vicki Gibson and the American Musical Roots Association are co-hosting . . . The **Staten Island Children's Museum "Meadowfair,"** 4/26, noon–6, will be an outdoors event at the Snug Harbor Cultural Center, 1000 Richmond Terrace (718-273-2060 for directions). Creative workshops (50 cents each), a "Moon Bounce," all kinds of family activities, including kite-making; also puppet shows, craft vendors, games, clowns, contests, and the big balloon launch, which costs $1 for each entry: the one that goes the farthest will bring its owner $250 and the finder $50 . . . **Brooklyn Dynamics** celebrates both the borough and 60 years of LIU history, 4/22, 9 a.m.–6, on the campus at DeKalb and Flatbush Aves. (718-403-1057). Education, business, culture, the media, and the people will all be saluted with panel discussions and entertainment.

REVELS AND CAUSES—This week, a couple of annual fund-raisers take to the outdoors, both 4/26: The **Citibank/American Youth Hostels Five-Boro Bike Tour** winds for 36 miles, from Battery Park at 7:30 a.m., through all boroughs, ending up at Ft. Wadsworth in Staten Island. Pick up a registration form ($5) at a Citibank branch, or show up at Battery Park well ahead; $2 of each fee will help build a hostel here in town . . . The **March of Dimes Walk-America** hits its stride same day at 8 a.m., from the Naumburg Bandshell, mid–Central Park at 72nd St. See the papers for the route, and cheer the heavily pledged walkers on—it's not too late to join in . . . The **Negro Ensemble Company** celebrates its own 20th anniversary 4/26, at the Shubert Theater on W. 44th St., by giving the first Adolph Caesar Performing Arts Awards to Lena Horne, Douglas Turner Ward, and Frances Foster. There'll be a show, too, with celebrity hosts Dick Gregory, Roxie Roker, Moses Gunn, and others, and performers include Charles "Honi" Coles and Jackee Harry. $75 (show alone)–$250 (including parties; 575-5860) . . . Donna McKechnie, Patti Lupone, Chita Rivera, the singing-dancing cast of *Stardust,* and others will be on stage for the **Manhattan Theatre Club's spring gala,** 4/27 at 7 at the Hilton; tickets, $200–$525 (645-5590). Next up at MTC: Beth Henley's *The Lucky Spot* . . . **Christie's Appraisal Day at Japan Society** is 4/25, 10–4, when Dr. Sebastian Izzard and William Tilley from Christie's will be at the Society, 333 E. 47th. Fee is $5 per object—Japanese prints, ceramics, blades, metalwork, lacquerware, netsukes, et al. A Japanese box lunch (*obento*) is available, $15 (reserve in advance for this: 832-1155), and there'll be films and music, and books to buy during the day . . . **Dr. Glory's Children's Theatre,** which is a multi-ethnic theater that gives professional training to gifted young people, will have a benefit tagged **Night of the Gypsies: Dance Divas/Griots,** 4/22 at 8, at Symphony Space. You can see Katherine Dunham, John Leon-Destine, Pearl Primus, Carmen de Lavallade, Gemze deLappe, Glory Van Scott, and others bring the dancing past to life. $15–$50 (865-5400).

TOURS

MUNICIPAL ART SOCIETY TOURS—4/26, 1–4, **Harlem,** including the Apollo and Striver's Row; $12. 4/27, 6:15–8:15 a.m., **South Street Seaport** by sunrise—fish and architecture; $12. Must reserve (935-3960).

GREENWICH VILLAGE—Walk with Adventure on a Shoestring (265-2663), and meet some Village neighbors. 4/26 at 3, meet on SW corner of Fifth Ave. and 8th St. $5.

THE EAST AND WEST VILLAGE: "Society Separates," a walk with the Museum of the City of New York (534-1672, ext. 236). 4/26, 11 a.m. to 3; meet under Washington Square Arch, foot of Fifth Ave. $10. Tour includes a lunch stop (buy your own).

FROM THE PILGRIM JEWS ONWARD—"A Story of Immigration." A New York Walk-About. 4/26 at 2, meet on NW corner of Broadway and Battery Pl. (see listing below for phone). $6.

SOUTH AND WEST OF CENTRAL PARK—"The Grand Boulevards." A New York Walk-About. 4/26 at 11 a.m. or 2, meet on NW corner of 57th St. and Seventh Ave. (582-2015 weekdays 9–5; 914-834-5388 evenings, weekends). $6.

LOWER MANHATTAN—A "Historywalk" with Joyce Gold (242-5762). 4/26 at noon, meet at Trinity Church, Broadway and Wall St., for a visit to the old Dutch New Amsterdam. $8.

RIVERSIDE PARK—"From Olmsted to Monuments to Moses, the Three Eras of the Park." 4/25 at 2, meet on NW corner of 79th St. and Riverside Dr., to walk with park director Charles McKinney. Free.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). 4/22, **Yorkville** and the newly restored Gracie Mansion, tenements and brand-new "skyscraper" residences, with the Municipal Art Society's Joyce Mendelssohn. 4/26, 11 a.m.–3, **Brooklyn Botanic Garden;** $10. 4/26, 10:45 a.m.–3, Governor's Island, headquarters of the Coast Guard; $13. 4/26, 11 a.m.–5, an **Upper East Side** ramble that goes under the Whitestone and Throgs Neck bridges; $8. 4/27, at 11 a.m.: **Channel 13 and the Upper West Side Entertainment Center;** $10. Phone about out-of-town tours.

PROSPECT PARK ENVIRONMENTAL CENTER TOURS—4/25 at 1, meet at Williamsburgh Savings Bank, Broadway at Driggs Ave. Along the streets and onto the bridge, Marvin Gelfand talks about his neighborhood's transition—even about how it lost its "h"—in a look at Williamsburg's "gateway." 4/26 at 1, meet at Prospect Park's Grand Army Plaza Arch, for a "Happy birthday, Mr. Olmsted" walk saluting the designer's 165th anniversary. Each $2 (718-788-8500).

HUNGRY PEDALERS—A "Gourmet Bicycle Tour," 4/25 at 8:45 a.m.: "Little Italy in the Bronx"; visit neighborhood shops, bakeries, espresso cafes, an indoor retail market, indoor herb garden, and settle down for a picnic in the Botanical Garden (you buy your own food). $12, or $20 for two people. Meet at the Maine Monument, NE corner of Columbus Circle, 59th St. and CPW (595-5541 or 222-2243).

CENTRAL PARK—4/26: "Walking the Heritage Trail," a four-hour Arbor Day walk with the Rangers. Take lunch and meet at the Dairy, 65th St. west of the Zoo (397-3091), at 11 a.m. for a look at the park's history and natural beauty. Free.

ALONG THE HUDSON, from South Ferry to 72nd St., with the Shorewalkers of New York; 4/26 at 11 a.m., meet at hot-dog stand, South Ferry, near the Ferry Building (865-5601). $3.

LOOK FOR WILD FOODS—New season of walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 4/23, Center Island, L.I. 4/25, Van Cortlandt Park. 4/26, Kissena Park.

NATURE WALKS—**Brooklyn Botanic Garden,** 1000 Washington Ave. (718-622-4433): tours of the Garden's seasonal treasures; Sat. at 10:30 a.m., Sun at 1; free . . . **Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 4/26 at 1, a tree walk saluting Arbor Day; $2. Woodland walks, last Wed. of the month, at 10 a.m.: $1. Walk each Sun. at 1; wetland walk, first Wed. o month at 10 a.m.; $1. . . . **Clay Pit Ponds State Park Preserve,** Charleston, S.I. (718-967-1976): 4/26 at a.m., a bird walk, free.

OUTDOORS CLUB—Write for schedule of country hikes P.O. Box 227, Lenox Hill Station, New York 10021 City walks: 4/25, meet at 2, at IBM, Madison Ave and 56th St., for an exhibit-art walk: $1. 4/26, 11:3 a.m., Seagate (876-6688 for directions); $1. 4/26, downtown-uptown walk; $1 (876-6688).

URBAN TRAIL CONFERENCE—Emphasis is on nature, an walking itself. Write P.O. Box 264, N. Y., N. 10274, for schedule of country hikes. Nearby walk 4/26, everyone is welcome at this Staten Island wal cum meeting of tour leaders and potential leader 4/26, take 11 a.m. ferry, and meet on left side of boa upper level; take lunch (718-274-0407).$1.

SPORTS

BASEBALL—**Mets:** Shea Stadium, Flushing (718-50 8499). 4/24 at 7:35, 4/25, 26 at 1:35 vs. St. Lou 4/27–30 at 7:35 vs. Houston. $6, $8.50 . . . **Yanke**

Yankee Stadium, Bronx (293-6000). 4/20-22 at 7:30 vs. Detroit. $8.50, $10.

BOXING—Felt Forum (564-4400). 4/23 at 7:30. Juan LaPorte vs. Raphaël Gandarilla; also seven preliminary bouts. $10-$20.

STEPS—Trevira Twosome: 4/25 at 10:30 a.m.: Over 4,000 runners of all ages and paces are expected to compete in this 10-mile male/female couple race through Central Park, sponsored by the New York Road Runners Club (860-4455). Begins and ends at Tavern On the Green, CPW at 67th St... Followed immediately by a 2-mile Mini-Trevira male/female couple race beginning and ending at the same location.

HORSE RACING—Aqueduct for the fall-winter meeting, through 5/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 4/25, OTB Big Apple Handicap; 4/26, Top Flight Handicap.

CHILDREN

THE BIG APPLE CIRCUS—See acts from around the world including trapeze artists, acrobats, aerialists, jugglers, clowns, elephants, and more in this annual circus with a Carnivale theme. 4/21-22 and 4/24 at 11 a.m. and 7; 4/23 and 4/27 at 11 a.m.; 4/25-26 at 12:30 and 4. Prospect Park near Wollman Rink, Brooklyn (212-391-0760). $8-$15.

A JAPANESE FOLKTALE—See *Momotaro,* a story of a boy who saves his village from an evil demon. 4/24 at 10 a.m. and noon; 4/25, 5/9 at 11 a.m. and 1. Washington Square Players, 32 Washington Pl., Press Building, Room 14 (598-3067). Donation.

TERRESTRIAL INVERTEBRATES—Ages 6 and up can investigate land animals and learn classification techniques. 4/25 at 2 (register by 4/22). Wave Hill Learning Center, 675 W. 252 St., Bronx (549-2055). $2.

PETER AND THE WOLF—Puppets come to life in a puppet-ballet. 4/25 at 1. The Triplex, Manhattan Community College, 199 Chambers St. (618-1980). $4.

CHILDREN'S STREET FAIR—Games, refreshments, balloons, a hay ride and much more. 4/25, noon-3. St. George's Church, 209 E. 16th St. (475-0855). At 2: "Jonathan the Storyteller"—Listen to tales by a storyteller indoors at Olmsted Hall. $3.

BROOKLYN BRIDGES THE WORLD—A "Kids Kabaret," part of the Brooklyn Academy of Music festival saluting the borough. With Lydia Adams Davis, the Jazzy Jumpers, other entertainers. BAM Lepercq Space, 30 Lafayette Ave. (718-636-4100).4/26 at 1 and 4. $5.

PUPPET SHOW—See the puppet show *Don't Waste a Minute,* about environmental protection. 4/26 at 2. Theodore Roosevelt Birthplace, 28 E. 20th St. (260-1616). Free; adults, $1.

CHILDREN'S HOUR—Eeyore's Bookstore West, 2212 Broadway between 78th-79th Sts. (362-0634). Special Program, 4/26 at 11 a.m.: Listen to Jane Murphy sing dinosaur songs from her album; at 1: Meet author and artist Laurent de Brunhoff, creator of Babar... Eeyore's Bookstore East, Madison Ave. at 81st St. (988-3404). Special Program, 4/26 at 1: Listen to Jane Murphy; at 3: Meet Laurent de Brunhoff.

HILDREN'S READINGS—Listen to 10 different readings from children's literature. 4/26 at 4. PEN American Center, 4th Floor, 568 Broadway at Prince St. (334-1660). children, free; adults, $3.

PRING CARNIVAL—A petting zoo, a magician, a scavenger hunt, face-painting, and lots of games. 4/26, 11 a.m.-4, raindate (5/3). 91st Street Playground Project, 91st St. at Riverside Park (787-0949). Charges for certain events.

OTTOM'S DREAM—An operatic version of Shakespeare's *Midsummer Night's Dream,* featuring fairies, frivolity, fantasy, and fun. Every Sat., through 5/16 at 1 and 3:30; also, 5/10, 5/17 at 3:30 only (mothers half-price, on Mother's Day, 5/10). Hartley House Theatre, 413 W. 46th St. (666-1716). $4; adults, $5.

ORYTIME—Listen to storyteller Idalee Alderson and then enjoy milk and cookies. Every Sat. at 11 a.m.: Hudson Street Papers, 234 Third Ave. between 19th-20th Sts. (529-9748). Free.

PPET PLAYHOUSE—*The Patchwork Girl of Oz,* performed by the Puppetworks. 4/20-21 at 11 a.m. and 1; *Banjo and Balloons,* with balloon artist, Allynn ooen. 4/22-24 at 11 a.m. and 1; *The Sorcerer's Aprentice,* by Pegasus Productions. 4/25-26 at 11 a.m. nd 1. Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). $3.

CINDERELLA—A musical, by the Papageno Puppet Theater, through 5/31. Sat. and Sun. at noon. Party Center, 131 W. 72nd St. (874-3297). $3.50 (reserve).

LONG RUNNERS—Mostly Magic: A magic show with Johnny Ace Palmer and Imam, every Sat. at 2. 55 Carmine St., off Sixth Ave. and Bleecker St. (924-1472). $7.50... **13th Street Repertory Company:** *Rumple Who?,* Sat. and Sun. at 1; *The Snow White Show,* Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3... **Michael Taubenslag Productions:** 4/26 at 1:30: *The Funzapoppin Magic Show.* Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95... **The Little People's Theater Company:** *Little Red Riding Hood* at 1:30, and *Sleeping Beauty* at 3, Sat. and Sun. through 6/21. 39 Grove St. (765-9540). $5... **Off Center Theatre:** *Little Red Riding Hood* at 10:30 a.m., and *Beauty and the Beast* at 12:30 p.m., Tue.-Thu., through 4/30. 436 W. 18th St. (929-8299). $3.75.

CITY OF NEW YORK PARKS AND RECREATION—Marionette Theatre: 79th St. and West Drive, Central Park (988-9093). *Aladdin,* Sat., noon and 3. $2... **Heckscher Puppet House:** North of Seventh Ave. and CPS, Central Park (397-3089). *The Emperor and the Nightingale,* about a king, a housemaid, and a songbird. Mon.-Fri., 10:30 a.m. and noon. $2... **Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 4/25 at 1: "Dig In... Bug Out"—Create the underground world in a box with Inspecor M. Stone. Free (reservations).

CLAY PIT PONDS STATE PARK PRESERVE—End of Carlin St., off Sharrotts Rd., Charleston, S.I. (718-967-1976). 4/24, 3:45-5:15: "Children's Arbor Day Program"—Ages 8-12 can take a guided trail walk, identify common trees, and learn how to plant and care for seedlings. Free (must reserve). Also a series of Parent-Tot Nature Programs. Call for days and times.

SPECIAL EXHIBITS—Solomon R. Guggenheim Museum: Through 4/26: "A Year With Children," an exhibit of artwork and writing by approximately 2,000 New York metropolitan area public school children. Over 250 projects will be presented including jewelry, sculpture, video, photography, performance art, essays, poems, and plays. Hours: Tue. 11 a.m.-8, Wed.- Sun. 11 a.m.-5. Fifth Ave. at 89th St. (360-3500). $3.50, students and seniors $2.; free Tue. 5-9... **New York Public Library at Lincoln Center:** Through 5/2: "Art Behind the Scenes," an array of theatrical props, costumes, life-size puppets, and masks created for film, opera, and Broadway productions. Highlights include: Four African Muppet characters used in *The Muppet Show Special;* a horse mask from the play *Equus;* a giant peanut used in commercials; a six-foot creature from the film *Dark Crystal;* and oversized birds from the play *Alice in Wonderland.* Hours: Mon.-Thu. 10 a.m.-8; Tue. 10 a.m.-7; Wed. and Fri. noon-6; Sat. 10 a.m.-6. Tours Sat. (870-1630). Free.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. 4/25-26: "Patterns in Art—Patterns in the Museum." Weekend activities include films and drawing classes. Gallery adventure (includes sketching and hands-on-project), Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center; films, Sat. at 1 and 3, Uris Auditorium; slide talk-gallery hunt, Sun. at 1 and 3, Uris Conference Room; drawing for ages 9 and above, Sun. 1:30-3 (Uris Center). Free.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 4/25-26 at 1:30 and 3: "At Your Fingertips"—Create and have fun with finger puppets. "Pageant of Puppets,"—Puppets, marionettes, puppet films, video puppet stages, and puppet art activities. Hours: Tue.-Fri. 1-5; weekends, 11 a.m.-5. Adults $2 (weekends) and $1 (weekdays); children $3, $2.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). 4/26 at 1 and 3: "Shapely Compositions"—Discover the shapes and lines of Tom Wesselmann's still life drawings and compose a colorful cut-out. 50¢. Hours: Tue.-Fri. 10-5; Sat.- Sun. noon-5:30.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 4/21 at 1 and 3: Jonathan the Storyteller spins exciting tales. 4/26, noon-6: "Meadow Fair!"—See Happenings, above, for complete details. (reservations are required for all programs). "Storytelling"—Every Sat. at 11:30 a.m., for pre-schoolers. In the Main Gallery: "Building Buildings." Downstairs Gallery: "Big Top Puppets." Hours: Wed.-Fri. 2-5, Sat.-Sun. 11 a.m.-5. $2.

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KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Joan Bud, Alan Kamen, and Hide Tanaka. 4/22: Ernest McCarty Trio. 4/23: Doug White Trio. 4/24, 25: Ronnie Cuber Trio. 4/26: Pam Purvis Trio. 4/27: John Hart Trio. 4/28: Walt Weiskopf Trio. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 4/27: One Big Vacation. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 4/26: Sarah Vaughan, Tue.–Sun. at 9 and 11:30, with an extra show Fri.–Sat. at 1:30 a.m. 4/27: Ronnie Cuber. 4/28–5/3: Phyllis Hyman. **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 4/25: Pianist Roger Kellaway with Russell George on bass. 4/26: Danny Moore Trio. 4/27–5/2: Pianist Mike Longo with Ben Brown on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 4/25: Clark Terry Quintet, Tues. –Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 4/27: Bucky and John Pizzarelli Jr. 4/28–5/3: The Ayizan Haitian Band. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 4/23: Comedy night with Carey Eidel and Michael Heinzman, Jonathan Soloman, Lois Barth, Mary Catelano and Rick Thomas. 4/25: Jerry O'Sullivan, John Whelan, and Mark Simos. 5/2: Larry Cole and Bill Ochs. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 4/26: Toots Thieleman Quartet. Shows Tue.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. 4/27: Les Paul Trio. 4/28–5/3: Svend Asmussen and Mel Lewis Trio. **AE, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. Through 4/25: Hal Schaefer. 4/28–30: Peter Malinverni. **Upstairs:** 4/24 at 8: The High Heeled Women; followed by Nancy Matchton; and the Mario Cantone Comedy Show at midnight. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). 4/22–25, from 10–3 a.m.: Singer Stan Edwards with pianist Larry Intorella and David Sibley on bass. Sun. 5–10: Singer Stan Edwards with Larry Intorella, followed by singer-pianist Brooks Kerr with Eric Lemon, from 10–3 a.m. Mon. 10–3 a.m.: Stan Edwards Trio. Tue. 10–3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.-Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 4/22: Dave Lalama. 4/23: Andy Stein Trio. 4/24: Richard Rodney Bennett. 4/25: Carla White. 4/27: Andy Tuck. 4/28: Mike Freeman Duo. Music Wed.–Thu. from 8, Fri.–Sat. from 9, Mon.–Tue. from 7:30. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 4/22: Picture This; Hungry Dutchmen; Matt Wilder; Limited Access. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 4/25: Pianist Bill Mays with John Goldsby on bass. 4/28–5/2: Pianist Ray Gallon with Ron Carter on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 5/16: Singer-songwriter Dory Previn in *Last Tangos and Act One Lives,* Tue.–Sat. at 9 and 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 4/22: Thom Rotella. 4/23: Duck Soup. 4/24, 25: Carmen Lundy. **AE, CB, DC, MC.**

MR. SAM'S—1265 Third Ave., nr. 73rd St. (517-2020). 4/22: Olivia Ward. 4/23: Melanie Coye. 4/24: Shannon Gibbons. 4/24: Bertilla Baker and Kirk Nurock. 4/25: Joe Francis; Susan Feiner. 4/28: Annie Hughes. 4/29: David Collins. **AE, MC, V.**

POSITANO—250 Park Ave. South. (777-6211). Italian restaurant. Through 4/24: The Ronnell Bright Trio. 4/27–5/1: The Steve Kuhn Trio. Shows at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed., Stan Rubin's Dixieland. Thurs., Peter Compo Trio. Fri., David Ostwald and his Gully Low Jazz. Sat., the Bob Cantwell Band. Sun., pianist Terry Waldo. Mon., Howie Wyeth barrelhouse piano. Tues., Phil Bennett Society Swing. Music from 9. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (228-8888). Dance to the Big Beat. 4/24: The Mission UK. 4/25: Oingo Boingo. 4/26: Tom Verlaine. 5/1: The Butthole Surfers. 5/2: Shriekback. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 4/26: Art Farmer and Benny Golson Jazztet featuring Curtis Fuller. 4/27: Gil Evans' Orchestra. 4/28–5/3: David Murray Octet. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 4/23–25: The Persuaders. 4/30–5/2: Singer Thelma Houston. Tue.–Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). Shows from 9. 4/22: Bureaucrats; Curving Dog; Grease Monkey. 4/23: Syd Straw and Friends; The Greg Trooper Band. 4/24, 25: AC Reed and his Spark Plugs. 4/26: Surreal McCoys; The Josie Kuhn Band. 4/27: Infradig; Funky Knights. 4/28: The Muskrats; World Famous Blue Jays; Brenda Kahn. **No credit cards.**

VILLAGE CORNER—142 Bleecker St. (473-9762). 4/22, 23: Carol Britto. 4/24, 25: Lance Hayward alternating with Carol Britto. 4/26–28: Lance Hayward. Music Sun.–Thu. 8–2 a.m., Fri.–Sat. 9–3 a.m. **No credit cards.**

VILLAGE GATE—*Bleecker and Thompson Sts.* (475-5120). 4/27: Oscar D'Leon and Jose Alberto "El Canario" with guest soloist Michael Urbaniak. Shows at 9:30 and 11:30. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 4/26: Tommy Flanagan Trio featuring George Mraz and Al Foster. 4/27: Mel Lewis Big Band. 4/28–5/3: Frank Morgan. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 4/22–26: "Big Nick" Nicholas and his Group. 4/27: Comedy night with m.c. Steve Solis. 4/29–5/3: Ray Mantilla and Space Station. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music daily at 8. Through 4/25: Pianist Dr. Lonnie Smith with Joe Beck on guitar. 4/27: Guitarist Gene Bertoncini with Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar, with continuous country-and-western entertainment. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 4/22,23, Albert King. 4/24,25: Asleep at the Wheel with Bud Moffett and guest Darden Smith. 4/26, 27: The Golden Palominos! 4/28, 29: The Original Crickets with Steve Forbert. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S ON 8TH—332 Eighth Ave., bet. 26th–27th Sts. (924-3499). Restaurant with comedy showcase every Wed.–Thu. at 9, Fri.–Sat. at 9 and 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 4/26: Wayne Cotter, Al Romero, Mike Egan, Fred Greenlee, Danny Curtis, Hiram Kasten, Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. 4/27–5/3: Jeff Justice, Al Romero, Wayne Cotter, Mike Egan, Nancy Redman, Danny Curtis and Hiram Kasten. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thu. 8–4 a.m., Fri. at 8 and midnight, Sat at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 4/22: Magician Imam and comedian Terry Day. 4/23: Magician Torkova and Terry Day. 4/24–25: Magiciar Johnny Ace Palmer and comedian Kent Kasper. 4/28 Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V**

STAND-UP NEW YORK—236 W. 78th St. (595-0850) Club with comics from TV and the national clu scene. Through 4/26: Rich Ceisler, Liz Winstead Steve Trilling, Sun.–Thu. at 9, Fri. at 8:30 and 11:3 Sat. at 9:30 and midnight. 4/28–5/3: Monica Pipe Rob Schneider, Robert N. Altman. **AE, MC,**

DISCO/DANCING

JIMMY WESTON'S—131 E. 54th St. (838-8384). Re taurant which serves up jazz and dancing, nightly, e cept Sun., from 10. Through 5/2, Mike Cerratti Tr alternating with singer-pianist Tommy Furtado. **AE, CB, D**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Mon.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. Through 5/3: The Don Glasser Orchestra alternates with the Emilio Reyes Orchestra. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 4/22, 23: Eddie Palmieri. 4/24, 25: Mikata. 4/28: Little Village. 4/29, 30: Johnny Copeland. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Blossom Dearie's Concerts, Wed.–Sat. at 6:30. . . Through 5/2: Charles Pierce, the legendary master/mistress of disguise, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *Flying High '87,* featuring showgirls, acrobatic dancers, singer Jeanette Colin, and French pickpocket-magician Patric Querrot; shows nightly at 9 and 11. Singer-pianist Earl Zimmerman entertains in the lounge, Mon.–Fri. from 5–7:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy,* a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. *Bittersuite - songs of experience*, a new musical featuring Claudine Cassan-Jellison, Joy Franz, John Jellison and Joseph Neal, Sat. at 5 and 7:30, Sun. at 3 and 5:30, Mon. at 7:30, Tue. at 7:30 and 10. **No credit cards.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). The new restaurant-cabaret. 4/22: Judy Kreston and David Lahm. 4/23, 30: Charlotte Wescott with Ross Patterson. 4/24: Loria Parker with Allan Farnham. 4/25: Barbara Lea. 4/26: Molly Scates with Wes McAfee. 4/27, 28: *Thanks For The Memory,* the Movie Songs of Ralph Rainger with David Berk, Loria Parker and Margaret Wright. Two shows Mon.–Sat. at 9 and 11, Sun. at 6 and 8. **CB, DC, MC.**

ALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Forbidden Broadway,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells; Sun., Tue.–Thu. at 8:30, Fri. and Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

ANACHE—149 E. 57th St. (935-0244). 4/22, Katherine Wise. 4/23: Joe Teig. 4/24: Pat Grover. 4/25: Francine Finley; Claudia Koal. 4/26: Not Strings Attached. 4/27: Helen Angelo. 4/28: Michael Gray. Shows at 8, with an extra show on Fri. at 11. **AE, MC, V.**

P OF THE GATE—at the Village Gate, Bleecker and Thompson Sts. (475-5120). *Beehive,* musical revue by Larry Gallagher, featuring Pattie Darcy, B. J. Jefferson, Sara Krieger, Carol Maillord, Laura Theodore, and Cookie Watkins. Tue.–Thu. at 8, Fri. at 7:30 and 10, Sat. at 7 and 10, Sun. at 5. **AE MC V.**

HOTEL ROOMS

GONQUIN—59 W. 44th St. (840-6800). Through 6/27: Singer Julie Wilson with pianist William Roy n *Alone Together,* Tue.–Sat. at 9:15 and 11:15. **Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

RBIZON—140 E. 63rd St. (715-6929). **Cafe Bar:** Singer-pianist Diana Rogers, nightly 5–9, except Mon. **AE, CB, DC, MC, V.**

RLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 6/22: Singer-pianist Bobby hort with Beverly Peer on bass and Robbie Scot on drums every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tue.–Sat. at 9:45. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

GRAND HYATT—42nd St. at Park Ave. (883-1234). **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose, Mon.–Sat. 5–8; followed by Paul Roth, Tue.–Sat. 8–1 a.m., Sun. 5:30–1 a.m.; and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

MILFORD PLAZA—261 W. 44th St. Stage Door Canteen (997-0046): Through 4/25: Jonathon Brody of *Me and My Girl,* Tue.–Sat. at 11, with an extra show Thu.–Sat. at midnight. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Tony Terini Trio Tue.–Sat., 8–midnight. Pianist Nancy Winston, Sat.–Sun., 6–10. **Oak Room:** Pianist-composer Irving Fields plays every Sun.–Mon. 6–10, Tue.–Wed. 8:30–12:30 a.m. Barbara Rose plays Thu.–Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

SHERATON RUSSELL—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** 4/22–25, Richard Sussman and Jay Anderson, Wed.–Fri. from 7:30, Sat. from 9. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the big band sound of the Bourbon Street Jass Band, every Sat. from 7. Singer-pianist Bob Wetherbee plays Broadway show tunes, Mon.–Fri. from 5:30. **AE, CB, DC, MC, V.**

UN PLAZA—1 United Nations Plaza, at 44th St. (702-5014). **Ambassador Grill:** Singer-pianist Chris Barrett plays American classics, from Porter to Sondheim, and Gershwin to Berlin. Three sets nightly Tue.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. and 50th St. (355-3000). **Peacock Alley:** Singer-pianist Rich Siegel Tue.–Thu. 5–9, Fri.-Sat. 6–10; Tina DeVaron takes over Tue.–Thu. 9–1 a.m., Fri.–Sat. 10–2 a.m. Diana Rogers plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Singer-pianist Kathi Tarrant, Tue.–Sat. from 5:30–9:30, followed by Laura Taylor till 1:30 a.m. Susan Bradley plays Sun.–Mon. 5:30–9:30, followed by Nancy Marano till 1:30 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Devine plays Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7–4 a.m. **AE.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 4/22 at 8:30: Sally-Jane Heit. 4/26: Bradshaw Smith. 5/4,11: Susan Goldstein - A Musical Evening. **No credit cards.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Gianni Monti, Mon.—Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring pianist-vibraphonist Al Mantas with singer-guitarist Jon Luks, Wed.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Tue.: Andy Monroe. Wed., Sat., and Mon.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St. (966-3371). Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: garlic bread with gorgonzola, fresh pasta, grilled seafood, scampi Giorgio, tirami su. Res. sug. Open for L and D daily 11:30 a.m.–midnight. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St. (925-8775). Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tue.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

HARLEQUIN—569 Hudson St. (255-4950). Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, blackened shrimp, bay scallop and shrimp pot-pie. Res. sug. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 3–11. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ONE HUDSON CAFE—1 Hudson St. (608-5835). Dress opt. French. Spcls: fresh fish, duck steak with red currant and juniper berry sauce, pecan tart. Res. sug. L Mon.–Fri. noon–3. Light menu Mon.–Fri. 3–6. D Tue.–Sat. 6–11:30. Ent. Tue.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

SPRING STREET—162 Spring St., at W. Broadway (219-0157). Casual. Continental/nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms and fresh herbs. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11:30 a.m.–5. D daily 6–midnight. Ent. Thu.–Sat. eves., and Br Sun. Private parties for 30–150. **(M)** **AE, CB, DC, MC, V.**

TAPIS ROUGE—157 Duane St. (732-5555). Casual. French. Spcls: steak frites, poulet-roti, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). *D Mon.–Sat. 5–10. Table d'hôte.* Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. *International hors d'oeuvres. Open Mon.–Sat.* 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. So., at Bleecker St. *(620-9622). Casual. Italian. Spcls: menu changes daily.* Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 475-9230). Casual. Spanish/Mexican. Spcls: mariscada with egg sauce, shrimp special, paella, lobster. Res sug. L daily noon–4. D Mon.–Thu. 4–midnight Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V**

CARAMBA II—684 Broadway, at 3rd St. (420-9817 Casual. Mexican. Spcls: margaritas, chimichangas, bo cados amores, combination plates. Res. sug. L dail noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC,**

CARIBE—117 Perry St., at Greenwich St. (25 9191). Casual. West Indian/Spanish. Spcls: cur goat, red snapper, ropa vieja, oxtails, jerk chicke conch fritters, fried bananas and rum. D Sun.–Th 5–11, Fri.–Sat. to midnight. Private parties 40–80. (**No credit card**

CORNELIA STREET CAFE—29 Cornelia St. (989-931 Casual. French country. Spcls: homemade count paté, roast double breast of chicken with fresh her baked fillet of sole with orange zest and lemon, fre pasta with broccoli and chèvre. Res. sug. B Mon.–F 9 a.m.–noon. Br Sat.–Sun. 9:30 a.m.–4:30. L Mo Fri. noon–6. D daily 6–1 a.m. Private parties 30–45. **(I-M)** **AE, MC,**

COVENT GARDEN—133 W. 13th St. (675-0020). Casual. Continental. Spcls: crisp duckling with fresh fruit sauce, Norwegian salmon en papillote, sesame chicken with orange ginger sauce. Res. sug. L Tue.-Fri. noon-3. D Sun.-Mon. 5-11, Tue.-Thu. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. noon-3:30. Parties for 10-150. Ent. nightly. **(M) AE, CB, DC, MC, V.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.-Thu. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. **(M) AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th-10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.-3. D Sun.-Thu. 3-11:30, Fri.-Sat. to midnight. **(I) AE, MC, V.**

GARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.-Fri. 11:30 a.m.-3:30. D Sun.-Tue. 5-11, Wed.-Thu. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. 11 a.m.-4. Pre-theater D 5-7. **(M) AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes and sherry vinegar-walnut oil dressing, grilled tuna with confit tomato and lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-11, Fri. to 11:30, Sat. 5:30-11:30, Sun. 5-10. **(M) AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M) AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I) AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Closed Sun. **(E) AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. **(M) AE, CB, DC, MC, V.**

LION'S HEAD—59 Christopher St. (929-0670). Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce, seafood sausage. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-4. D Sun.-Thu. 5-2 a.m., Fri.-Sat. to 2:30. **(I-M) AE, DC, MC, V.**

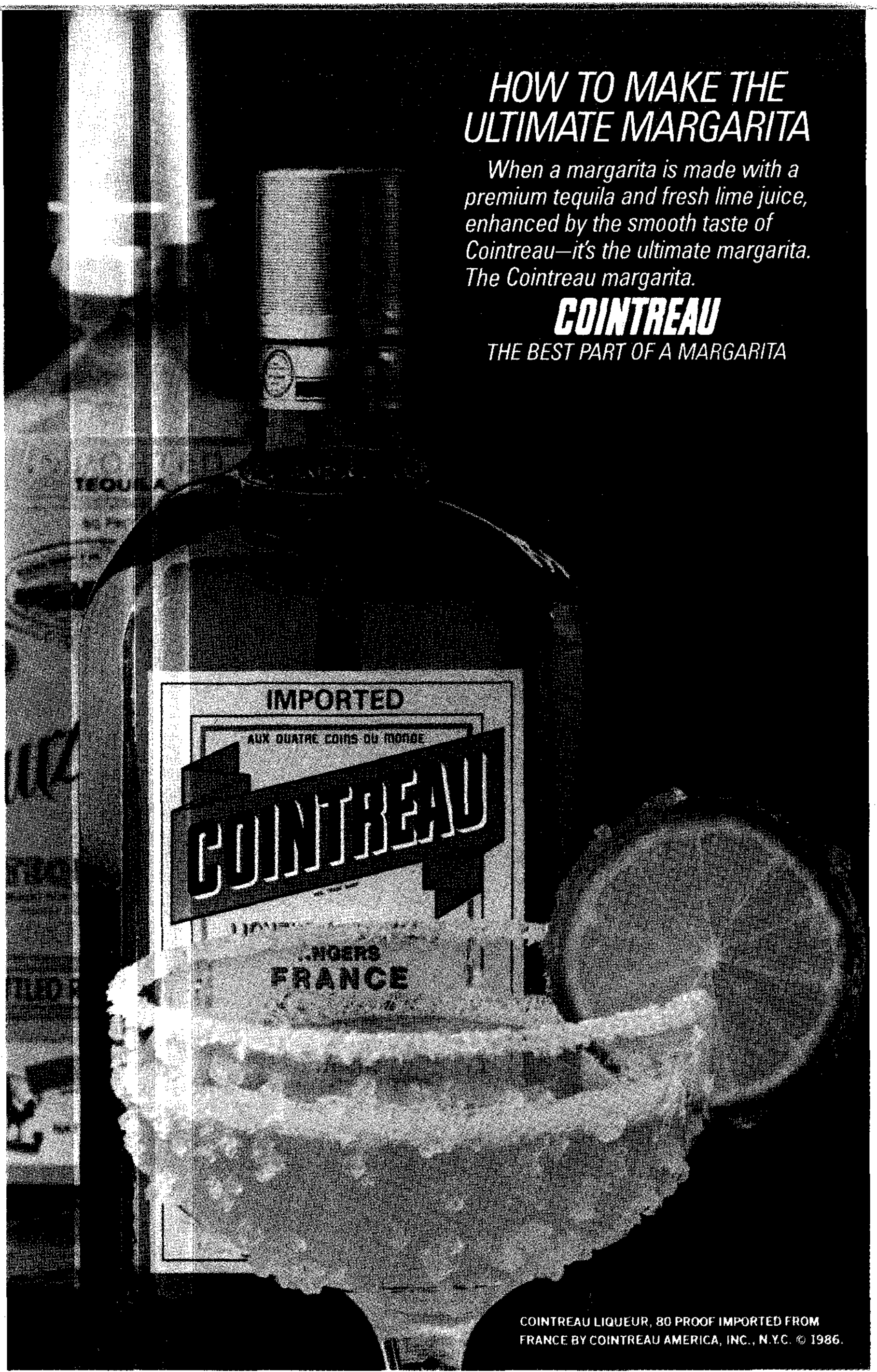
IINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. L daily noon-3. D daily 3-midnight. **(I-M) AE, CD, DC, MC, V.**

NE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.-Sun 11 a.m.-4. D daily 5-midnight. 2 hr. free D parking. Ent. nightly from 9. **(M) AE, CB, DC, MC, V.**

:VILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Thu. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M) AE, DC, V.**

XARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tue.-Sat. midnight-3:45 a.m. Private parties. **(M) AE, DC.**

FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-)880). Casual. French. Spcls: Louisiana shrimp, tarte-ette of escargot, ravioli with sweetbreads, white-hocolate mousse. Res. sug. L Mon.-Fri. 11:45 .m.-3:30. Br Sat. noon-4, Sun. from 11 a.m. D daily :30-11. **(M) AE, CB, DC, MC, V.**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RESTAURANTS

14th–42nd Streets, East Side

BALKAN ARMENIAN—129 E. 27th St. (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shish kebab, stuffed fish, stuffed mussels. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 4:30–9, Fri.–Sat. to 10. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CASA MIA—225 E. 24th St. (679-5606). Casual. Northern Italian. Spcls: veal Sorrentino, chicken and veal alla crema, spaghetti carbonara. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish, osso buco, veal bolognese. Res. nec. Open for L and D Mon.–Fri. noon–9:30. Private parties for 45. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the New York Helmsley (490-8900). Jacket req. International. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St. (684-4207). Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated and grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco Dancing after 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt, Lexington Ave. at 42nd St. (850-5999). Jacket required. American. Spcls: sautéed snapper fillet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, fillet of beef with goose liver, chocolate truffle cake, Thu. –5/29, asparagus festival. L Mon.–Fri. noon–2:30. D daily 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. 5–9. Br Sun. noon–4. Private parties. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel (929-1855). Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: whole steamed fish in chutney, quail in ginger garlic gravy, tandoori chicken and vegetables. Res. nec. L daily noon–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Also **Indian Oven—285 Columbus Ave., at 72nd St.** (362-7567). **(M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St. (695-4972). Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger and scallion. L daily 11 a.m.–4:30. D daily 4:30–10:30. Complete L and D. Spec. gourmet and family D. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent Thu. and Fri. 2-hr. free D parking from 6. Close Sun. **(I–M)** **AE, CB, DC, MC, V**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371 3367). Casual. Italian. Spcl: fettuccine Alfredo. Res sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4 **(I-M)** **AE, CB, DC, MC, V**

AMBASSADOR GRILL—1 United Nations Plaza, a 44th St., in the U.N. Plaza Hotel (702-5014). Dres opt. American/southwestern French. Spcls: carpacci salad, lobster and vegetable terrine, grilled John Dor andouillette with mustard sauce, roast lamb cho wrapped in chopped vegetables and herbs. Res. sug. daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–1 Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11: a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M** **AE, CB, DC, MC,**

ARGENTEUIL—253 E. 52nd St. (753-9273). Jacket a tie required. American. Spcls: lobster, leek and ar choke salad with white truffle vinaigrette, roast go fish and deep-fried cabbage, calf's liver with musta sauce and pepper poppadum. Res. nec. L Mon.–F noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(E)** **The Grill:** (753-6387). Casual. Spcls: country veal pate, chefs special salad, grilled fish. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Closed Sun.**(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

IAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

L BISTRO—827 Third Ave. at 51st St. (759-5933/8439). Dress opt. Italian. Spcls: gamberoni alla Bistro, risotto milanese, osso buco. Res. sug. L Mon.––Fri. noon–3. D Mon.–Sat. 6–10. Pre-theatre D 6–7. Closed Sun. **AE, MC, V.**

SUNG DYNASTY—511 Lexington Ave., at 48th St. (355-1200). Casual. Hunan. Spcls: Hunan honeyed ham, General Tso's chicken, tangerine beef. Res. sug. L daily noon–3. D daily 5:30–10:30. Private parties for 8–100. Pianist nightly. **(M)** **AE, DC.**

KE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theater D 5:30–7. Pianist Mon.–Sat. Free parking fter 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

& ROSE—747 Third Ave., bet. 46th–47th Sts. 980-3985). Casual. American/Italian. Spcls: steak, amb chops, fish, manicotti. Res. nec. L Mon.–Fri. oon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, DC.**

G COLE RESTAURANT—2 E. 55th St., in the St. Reis–Sheraton (753-4500). Jacket required. Contiental. Spcls: noisette of lamb with roquefort sauce, utéed supreme of chicken with asparagus tips, fresh aine lobster. Res. nec. B daily 7 a.m.–11 a.m. Br Sun oon–4. L Mon.–Sat. noon–3. D daily 5:30–11:30. Ent. **(E)** **St. Regis Grill:** Casual. B daily to 11 a.m. L daily 11:30 a.m.–2:30. D daily 2:30–1 a.m.**(M).** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: marbré de foie gras en gelée de poivre vert, filet de flétan au Château Chalon, aiguillettes de canard à l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery and leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., at 49th St. and First Ave. (826-1084). Dress opt. French. Spcls: saumon grille sauce estragon, escalopine de veau aux tomates seches, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10:30. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. **(E)** **AE, CB, DC.**

NANNI'S—146 E. 46th St. (697-4161). Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. Nouvelle. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

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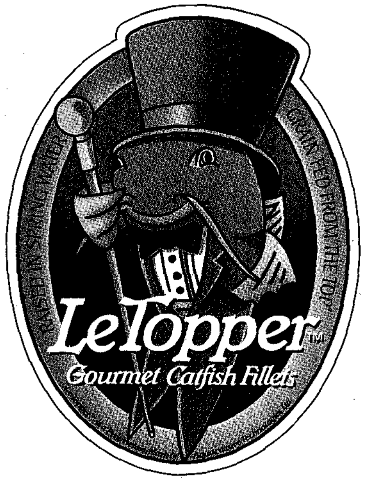

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RESTAURANTS

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M) AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M) AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thu. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M) AE, CB, DC, MC, V.**

TOSCANA—246 E. 54th St. (371-8144). Dress opt. Northern Italian. Spcls: pappardelle al sugo di lepre, pansotti salsa di noci, pompano lime e finocchio. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M) AE, CB, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th–51st Sts., in the Helmsley Palace (888-7000). Jacket req. French/Continental. Spcls: fricassée of lobster and scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15 a.m. **(M) AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. Discount parking after 6. **(M) AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M) AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M) AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M) AE.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E) AE, CB, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St. (819-0012). Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thu. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M) AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I) No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M) AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M) AE, CB, DC, MC, V.**

CHEZ NAPOLEON—365 W. 50th St. (265-6980). Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Closed Sun. **(I-M) AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M) AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M) AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I) AE.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E) AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11 Closed Sun. **(M) AE, CB, DC, MC, V**

LATTANZI—361 W. 46th St. (315-0980). Dress opt Jewish-Italian. Spcls: carciofo alla guidea, cappellin primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30 D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Close Sun. **(M) AE**

LA VERANDA—163 W. 47th St. (391-0905). Jacket re quired. Casual. Northern Italian. Spcls: stuffed brea of capon, scampi Veranda, fillet of beef in red burgur dy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sa 5–midnight. Private parties for 10–200. Free parkin from 5–midnight. Closed Sun. **(M) AE, CB, DC, MC,**

LE BERNARDIN—155 W. 51st St. (489-1515). Forma French/seafood. Spcls: carpaccio tuna, baked sea u chins, roast monk fish with savoy cabbage, lobster à nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–S 6–10:30. Private parties for 12. Closed Sun. **(E) AE, DC, MC,**

LES PYRENEES—251 W. 51st St. (246-0044; 24 0373). Dress opt. French. Spcl: coquilles St. Jacqu Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–m night. Spec. pre-theater D 5–9. Reduced rate parki after 5. Closed Sun. **(M) AE, CB, DC, MC,**

PATSY'S—236 W. 56th St. (247-3491; 247-349 Jacket req. Italian. Spcls: veal rollatine marsala, sp dino Romano. Open Tue.–Thu., Sun. noon–10: Fri.–Sat. to 11:45. Closed Mon. **(M) AE, DC,**

RASPUTIN RUSSIAN—371 W. 46th St. (586-18 Casual. Russian/Jewish. Spcls: beef stroganoff, b with red caviar, shashlyk, chicken tabaka, cutlet k Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Pri parties 20–75. **(M)**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket quired. Northern Italian. Spcls: homemade pasta,

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ROSA'S PLACE—303 W. 48th St. (245-9223; 586-4853). Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.–Sat. 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TANDOORI GARDEN—36 W. 48th St. (730-2121). Casual. Indian. Spcls: tandoori chichen, shrimp or lobster, chicken tikka masala, shrimp kurma. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TURQUOISE—596 Tenth Ave., at 43rd St. (245-4994). Casual. Continental. Spcls: seafood marinara with linguine, fillet of sole in papillote with fresh garden vegetables, breast of chicken mango. Res. sug. L Mon.–Fri. noon–4:30. Br Sat.–Sun. noon–4. D daily 5–midnight. **(I–M)** **AE, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Lloyd Macklowe, roast veal and forgotten stuffings, old timer's salmon. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

BRUCE HO'S FOUR SEAS—116 E. 57th St. (753-2610; 421-4292). Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight. **(M)** **AE, DC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 6–11:45. After-theater menu 10:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy,

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salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: patrani nachi, achar ghost, Madhur Jaffrey's baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M-E)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St. (752-1696). Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tue.–Fri. noon–3. D Tue.–Fri. 3–midnight, Sat. from 4, Sun. from 1. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St. (759-9047). Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30 a.m.–10:30 a.m. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St. (751-2323). Casual. French. Spcls: sea scallops in basil sauce, médaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

LA FENICE—242 E. 58th St. (759-4660). Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight, Sun. from 4. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

O'NEAL'S—60 W. 57th St., at Sixth Ave. (399-2361). Casual. American. Spcls: hamburgers, chicken salad on pita bread, baked lamb with peaches. Res. sug. Open for L and D daily 11:30 a.m.–midnight. Free D parking from 6. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** ***Oak Room:*** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** ***Trader Vic's:*** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St., Trump Tower (371-5030). Dress opt. French. Spcls: glazed chicken and mushroom blini, seafood and vegetable pancake, Terrace Five appetizer plate. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theater D 6–7. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (333-3800). Dress opt. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S—354 E. 74th St. (249-6619). Dress opt Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10 Private parties. Closed Sun. **(M)** **AE**

BARBIZON—140 E. 63rd St., in the Golden Tuli Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 differer ways, lobster ravioli, rack of lamb. Res. sug. B daily a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 1 a.m.–4. D daily 6–11. Private parties for 150. Piani from 5 daily. **(M)** **AE, CB, DC, MC,**

BISTRO BAMBOCHE—1582 York Ave., be 83rd–84th Sts. (249-4002). Casual. French/Conti ental. Spcls: papillote de saumon, coquilles St. Jacque sweetbreads. Res. sug. D Tue.–Sun. 6–11. Prix fixe Closed Mon. **(M)** **A**

BORDER CAFE USA—244 E. 79th St. (535-4347). C ual. Southwestern American. Spcls: sun salad with cama, cactus, orange slices and greens; sautéed shri with salsa; pork chops ancho adobo with sweet po toes soaked in tequila; barbecued brisket with pot salad. D daily 5–midnight. Br Sat.–Sun. 11: a.m.–3:30. **(M)** **AE, DC, MC,**

CAFE CHARDONNAY—414 E. 73rd St. (772-9191). sual. American. Spcls: New England lobster in lem ginger butter with wild mushrooms, hot tuna niço radiatore pasta with plum tomato sauce and th mushrooms. Res. sug. D daily 6–11:30. Br S noon–3. Private parties for 20. **(M)**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (2 0470). Casual. Continental/Spanish. Spcls: angula aguinnaga, fidegua, parrillada. Res. sug. D 5:30–midnight. Br Sat.–Sun. noon–4. Complete Pianist nightly. **(M)** **AE, MC**

CAMELBACK & CENTRAL—1403 Second Ave., at St. (249-8380). Casual. Continental/American. S roast duck with port and black currant sauce, ve bles tempura with sherry, ginger, and soy s grilled swordfish with herb butter, stir-fried sh

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CAMPIELLO—1466 First Ave., bet 76th–77th Sts. (472-3333). Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St. (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

DIECI—1568 First Ave., bet. 81st–82nd Sts. (628-6565). Jacket required. Italian. Spcls: angel hair with lobster and crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.–Sat. 5:30–11:30, Sun. 5–11. Private parties for 50. **(M)** **AE, MC, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, medallions of veal with wild mushrooms, sautéed rare tuna with ginger, orange, and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing Mon.–Sat. Private parties for 10–400. Closed Sun. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5.

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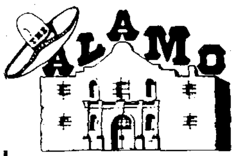

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D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St. (737-2322). Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D daily 5:30–1 a.m. Gypsy orchestra nightly. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American/Continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portuguese. Res. sug. D only Sun.–Thu. 5–11, Fri.–Sat. to midnight. Br Sun. noon–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

PERIGORD PARK—575 Park Ave., at 63rd St. (752-0050). Formal. French. Spcls: assiette de poisson crustacés en gelée de bouillabaisse, médaillons de veau au morilles, côtelette d'agneau au jumet de romarin. Res. sug. L Tue.–Fri. noon–3. D Mon.–Sat. 6–10:30. Private parties for 8–80. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: *scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3.* D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St. (737-3328). Casual. Italian/Provençale. Spcls: penne pasta with four cheeses, warm duck confit salad, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thu. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. and Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts. (570-2211). Dress opt. Northern Italian. *Spcls: risotto alla Milanese, fettuccine primavera,* gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/Continental. Spcls: braised Norwegian salmon, roast baby pheasant with lentils and caramalised onions, boneless rack of lamb. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SILVER STAR—1236 Second Ave., at 65th St. (249-4250). Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hr. Br Sat.–Sun. 11 a.m.–4. Complete L and D. **(I-M)** **AE, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7 a.m.–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: seafood kushiyaki. seafood teriyaki, tempura. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I-M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices and greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thu. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11 a.m.–2:30. **(M)** **AE, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual Northern Italian. Spcls: chicken saltimbocca, vea from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V**

CONSERVATORY—15 Central Park West, bet. 61st 62nd Sts., in the Mayflower Hotel (581-0896 Casual. Continental. Spcls: veal piccata, seafood mar iscada, chicken diablo, fresh pasta. B daily 7 a.m. 11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:3 D daily 4–midnight. **(M)** **AE, CB, DC, MC,**

FANDANGO—305 West End Ave., bet. 74th–75th St (877-1500). Casual. American. Spcls: white sala wild mushroom and lamb dumplings, spicy beef wi Napa cabbage, large ravioli with artichoke and sca lops. Res. sug. D Mon.–Thu. 5–1 a.m., Fri.–Sat. to a.m. Br Sat.–Sun. 11 a.m.–4. **(M)** **AE, DC, MC,**

FIORELLO—1900 Broadway, bet. 63rd–64th S (595-5330). Casual. Italian. Spcls: tre agnolotti, pes del giorno no.1, vitello vitello vitello. Res. sug. Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–S 4–midnight, Sun. to 11. **(M)** **AE, DC, MC,**

HUNAN PARK—235 Columbus Ave., bet. 70th–7 Sts. (724-4411). Casual. Hunan. Spcls: shrimp a pork Hunan style, Lake Tung Ting shrimp, beef w four flavors. Res. sug. L daily noon–3:30. D da 3:30–1 a.m. Also **Hunan Park II, 721 Colum Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC,**

LAS DELICIAS DE ROSA MEXICANO—2330 Broadw at 85th St. (496-9240). Casual. Regional Mexi Res. sug. Open daily for D 5–midnight. Private ties for L. **(M)** **AE, CB, DC, MC**

MAESTRO CAFE—58 W. 65th St. (787-5990). Cas American/Continental. Spcls: poached red sna with cucumbers and chive beurre blanc, roast duck with black currant sauce, veal scaloppini with mo Res. sug. L Mon.–Sat. 11:30 a.m.–3:30. D daily 5

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THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

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VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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RADIO
HIGHLIGHTS

Wed., April 22

3:00/WNCN—Khachaturian: Concerto-Rhapsody for Piano and Orch.; **Boccherini:** Qt. in D, Op. 6, No. 1.

WNYC—Riesman: *Formal Abandon.*

4:00/WQXR-AM/FM—Ravel: *Daphnis et Chloé:* Suite No. 2; **Mozart:** Divertimento in F.

5:00/WNCN—Avison: Cto. Grosso No. 5 in d; **Haydn:** Sonata for Piano No. 14 in C.

6:00/WNCN—A. and G. Gabrieli: *Canzon* and *Ricercare;* **Boyce:** Sym. No. 7 in B-Flat.

7:00/WQXR-AM/FM—R. Strauss: Violin and Piano Sonata in E-Flat.

8:00/WNCN—Bach: Cantata, "Wie Schön leuchtet der Morgenstern"; **D'Indy:** *Chansons et danses,* Op. 50.

WNYC—New Jersey Symphony Orchestra. Hugh Wolff, conductor. **Kodaly:** *Dances of Galanta;* **Nielsen:** Sym. No. 4, "The Inextinguishable."

8:05/WQXR-AM/FM—Zelenka: Capriccio No. 4 in A: Part II; **Hanus:** Sym. No. 2.

9:00/WNCN—Haydn: Sym. No. 22 in E-Flat, "Philosopher"; **Reger:** *Aus Meinem Tagebuch,* Op. 82, Nos. 1–6.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., April 23

3:00/WNCN—Beethoven: Sonata for Piano No. 6 in F, Op. 10, No. 2; **Vivaldi:** Trio Sonata in g, Op. 13, No. 6.

4:00/WQXR-AM/FM—Chopin: *Grand Fantaisie on Polish Airs;* **Purcell:** *The Gordian Knot Untied:* Suite.

5:00/WNCN—Scriabin: *Etudes;* **Bach:** *Well-Tempered Clavier,* Book I: Prelude and Fugue No. 24 in b.

6:00/WNCN—Liszt: Mephisto Waltz No. 1; **A. Scarlatti:** Cto. Grosso No. 5 in d.

7:00/WQXR-AM/FM—Ensembles from the Philharmonic. Taped live from Merkin Concert Hall. Martin Bookspan, host.

8:00/WNYC—Chamber Music Society of Lincoln Center. **Beethoven:** Piano Trio in B-Flat; **Takemitsu:** *Toward the Sea;* **Haydn:** Qt. for Guitar and Strings, Op. 2, No. 2; **Schubert:** Octet.

8:05/WQXR-AM/FM—Benda: Violin Cto. in B-Flat; **Ocenas:** *Flames of May.*

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. José Feghali, pianist. **Haydn:** Sonata in E-Flat; **Villa-Lobos:** *Bachianas Brasileiras* No. 4; **Chopin:** Fantaisie in f, Op. 49.

Fri., April 24

3:00/WNCN—Rodrigo: *Concierto de Aranjuez;* **Schubert:** Qt. No. 1 in B-flat.

WNYC—"The Great Musicians." Lillian Fuchs.

4:00/WQXR-AM/FM—Chausson: *Poème;* **Bach:** Sonata in C for Flute and Harpsichord.

5:00/WNCN—Bizet: *Jeux d'enfants,* Op. 22; **Schubert:** Waltzes, Op. 18.

6:00/WNCN—Beethoven: Fantasia in g, Op. 77.

7:00/WQXR-AM/FM—Poulenc: Sextet for Piano and Winds.

8:00/WNCN—Bach: Cto. for Flute, Violin, and Harpsichord in a.

WNYC—"The Opera Box: The Caruso Legacy." The third of three programs devoted to the career of the great tenor.

8:05/WQXR-AM/FM—Smetana: *Macbeth and the Witches;* **Moyzes:** Violin Cto.

9:00/WNCN—Schumann: *Album for the Young,* Op. 68, Nos. 28–43; **Berlioz:** "Le Corsaire" Ov., Op. 21.

WNYC—Debussy: *Ariettes oubliées; Danses sacrée et profane;* **Schoenberg:** Suite for Piano, Op. 25.

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra.

Sat., April 25

9:05 a.m./WQXR-AM/FM—"Adventures in Good Music: Music and Shakespeare." A look at the music of Shakespeare's time and a sampling of of the many scores he inspired.

10:00 a.m./WNCN—Schubert: Sym. No. 4 in c, "Tragic."

WNYC—Schumann: Concert Piece for 4 Horns and Orch; **Liszt:** *From the Cradle to the Grave.*

10:04 a.m./WQXR-AM/FM—Handel: *The Royal Fireworks Music.*

11:00 a.m./WNCN—Schubert: Variations on a French Song, Op. 10; **Vivaldi:** Sonata for 2 Violins, Cello, and Harpsichord, Op. 1, No. 4.

WNYC—Glière: Sym. No. 3.

11:05 a.m./WQXR-AM/FM—Haydn: *The Uninhabited Island:* Ov; **Lalo:** Cello Cto. in d.

12:00/WNCN—Puccini: Minuet No. 3; **Sibelius:** *Tapiola,* Op. 112.

WNYC—Ravel: *Miroirs;* **Webern:** *Passacaglia.*

12:04/WQXR-AM/FM—Weber: Clarinet Cto.; **Tchaikovsky:** Sym. No. 2 in c, "Little Russian."

WNYC—Villa-Lobos: *Bachianas Brasileiras* No. 7; **Adams:** *Night Piece.*

2:00/WNCN—Chicago Symphony Orchestra. Zubin Mehta, conductor; pianist Daniel Barenboim. **Brahms:** Cto. for Piano No. 1 in d, Op. 15; Cto. for Piano No. 2 in B-Flat, Op. 83.

2:05/WQXR-AM/FM—Lyric Opera of Chicago.

5:00/WNCN—Mozart: Sym. No. 33 in B-Flat; **J. Stamitz:** Cto. for Clarinet in B-Flat.

5:05/WQXR-AM/FM—Vivaldi: Flute Cto. in D, Op. 10, No. 3, "Il Cardellino."

6:05/WQXR-AM/FM—Mozart: Piano Cto. No. 21 in C; **Bax:** *Summer Music.*

7:00/WNCN—Brooklyn Philharmonic. Lukas Foss, conductor; pianist Tobias Picker. **Berg:** *Lulu:* Adagio; **Picker:** *Keys to the City;* **Berlioz:** *Symphonie Fantastique.*

8:04/WQXR-AM/FM—The Cleveland Orchestra. Vladimir Ashkenazy, conductor; clarinetist Franklin Cohen, baritone John Shirley-Quirk, Men of the Cleveland Orch. **Mozart:** Cto. in A for Clarinet; **Shostakovich:** Sym. No. 13, "Babi Yar."

9:00/WNCN—"Saturday Night Opera." **Verdi:** *Falstaff* (Hendricks, Ricciarelli, Terrani, Boozer, Gonzalez, Nucci, Bruson, Los Angeles Phil. Orch./Giulini).

Sun., April 26

10:00 a.m./WNCN—"Classic Guitar." **Mignone:** *Studies for Guitar:* Nos. 1–5; **Boccherini:** Guitar Qnt. in d.

WNYC—Purcell: *Ode for St. Cecilia's Day.*

11:00 a.m./WNCN—Corelli: Cto. Grosso in B-Flat, Op. 6, No. 11.

WNYC—Prokofiev piano music, as played by Richter, Gilels, Kapell, and the composer himself.

12:00/WNCN—Beethoven: Sonata for Piano No. 8 in c, Op. 13, "Pathétique."

12:04/WQXR-AM/FM—Elgar: Cello Cto.

1:00/WNCN—"Operathon '87." General director Beverly Sills joins members of the WNCN staff to host this 11th-annual celebration of the New York City Opera.

WNYC—Alwyn: Sym. No. 3.

3:04/WQXR-AM/FM—The New York Philharmonic. **Handel:** *Rinaldo:* Ov., March, and Battle Music; **Mozart:** Motet, "Exsultate, jubilate"; **Ravel:** *Mother Goose* Suite; **Bellini:** Recitative and Aria, "O quante volte."

5:00/WNCN—"Operathon '87." See 1:00.

7:30/WNYC—Zyman: Piano Trio, "Bashe."

8:00/WNYC—"After Eight." Nancy Shear, host. Guests: Sharon Robinson, cellist, and Jaime Laredo, violinist.

8:05/WQXR-AM/FM—"Sunday Night at the Opera." **Giordano:** *Fedora* (Marton, Carreras, Hungarian Radio and Television Radio Sym. Orch. and Chorus/Patane).

9:00/WNCN—"Operathon '87." See 1:00.

Mon., April 27

3:00/WNCN—Nielsen: Qnt. in G; **Telemann:** Trio Sonata for Flute, Violin, and Harpsichord in a.

4:00/WQXR-AM/FM—Vaughan Williams: *The Lark Ascending;* **Bach:** Cto. in a for 4 Claviers and Strings.

5:00/WNCN—Gershwin: *Cuban Overture;* **A. Scarlatti:** Cto. Grosso No. 4 in e.

6:00/WNCN—Bach: Cto. for 4 Harpsichords in a.

7:00/WQXR-AM/FM—Beethoven: Octet for Winds in E-Flat.

8:00/WNYC—Los Angeles Philharmonic. Andre Previn, conductor; soprano Elisabeth Soderstroem. **Mozart:** Sym. No. 29; **Berg:** *Wozzeck:* Three Excerpts; **Haydn:** Sym. No. 96; **Strauss:** *Capriccio:* Closing Scene.

8:05/WQXR-AM/FM—Hummel: Piano Cto. in a; **Dvorak:** *In Nature's Realm.*

9:00/WNCN—Jongen: Sym. "Concertante"; **Bach:** Cto. No. 1 in D, after Vivaldi.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; oboist Ralph Gomberg. **Fauré:** *Masques et Bergamasques:* Suite; **Hummel:** Introduction, Theme, and Variations in F for Oboe; **Beethoven:** Sym. No. 8 in F.

Tue., April 28

3:00/WNCN—Janácek: *Lachian Dances;* **Kuhnau:** *The Combat of David and Goliath.*

WNYC—Consoli: *Fantasia Celeste;* **Del Tredici:** *In Memory of a Summer Day.*

4:00/WQXR-AM/FM—Haydn: Piano Sonata No. 60 in C **Vivaldi:** Cto. in d.

5:00/WNCN—Saint-Saens: *Le Rouet d'Omphale,* Op. 31; **Beethoven:** Variations on "Bei Männern, welch Liebe fühlen" (from Mozart's *Magic Flute*).

6:00/WNCN—Graupner: Cto. for Bassoon in c.

7:00/WQXR-AM/FM—Foote: Trio No. 2 in B-Flat.

8:00/WNCN—"WNCN Live."

WNYC—St. Paul Chamber Orchestra. Enrique Dienecke, conductor. **Takemitsu:** *Eucalyptis I;* **Cimarosa:** Cto. for 2 Flutes; **Bease** Cto. for Flute; **Takemitsu:** *Rain Spell.*

8:05/WQXR-AM/FM—Gassmann Sym. in A-Flat; **Smetana:** *The Bartered Bride:* Ov. and Dances.

9:00/WNCN—Stravinsky: Sym. in 3 Movements; **F. Couperin:** *Les Nation* Ordre No. 3 in d.

9:06/WQXR-AM/FM—The Philadelphia Orchestr William Smith, conductor; violinist Salvatore Accardo. **Walton:** Partita for Orch; **Mendelssohn:** Violin Cto. in e; **Bart** *Dance Suite;* **Ravel:** *L Valse.*

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00 a.m.
Today's Business
News
Jayce and the Wheeled arriors
World News
Jimmy Swaggart
Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *New Jersey People*
Mon.: *Wall $treet port*
Tue.: *Carrascolendas*
Thu.: *Around the rld in 80 Days*
Tue.: *Comedy periment*
Mon.: *The Dream and Triumph*

0 a.m.
Mon.: *Around the ld in 80 Days*

) a.m.
News
Before Hours
Centurions
700 Club
Mask
Wed.: *Workin' for uts*
ri.: *Survival Series*
ri.: **Movie:** *Eleventh m*
lon.: **Movie:** *The Chalice*
e.: **Movie:** *The Jazz r*

S Mon.: *Pudd'nhead Wilson*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
4 *Today*
5 *Rambo*
7 *Good Morning America*
11 *Heathcliff*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Tue.: *Seabert*
M Wed.: *Maxtrax #30*
Thu.: **Movie:** *A Woman Called Golda*
S Fri.: *Bambinger*
Tue.: **Movie:** *Long Day's Journey Into Night*

7:30 a.m.
2 *Morning Program*
5 *Defenders of the Earth*
9 *Straight Talk*
11 *Transformers*
21 *Body Electric*
H *Fraggle Rock*
M Wed.: **Movie:** *Bronco Billy*
S Wed.: *Meet the Wombles*
Thu.: *The Dream and the Triumph*
Fri.: *The Sky Is Gray*

8:00 a.m.
5 *The Flintstones*
11 *GoBots*
13 *Square One TV*
21 *Sesame Street*
H Wed.: **Movie:** *Kidco*
Thu.: **Movie:** *The Night the Lights Went Out in Georgia*
Fri.: **Movie:** *Cross Creek*
Mon.: **Movie:** *Yentl*
Tue.: **Movie:** *Squizzy Taylor*
S Thu.: **Movie:** *Back to the Future*
Mon.: **Movie:** *My Science Project*

8:30 a.m.
5 *My Little Pony*
9 *Romper Room*
11 *Scooby Doo*
13 *Mister Rogers*
M Fri.: **Movie:** *Mr. Blandings Builds His Dream House*
Tue.: *Crazy About the Movies: Ingrid*
S Fri.: **Movie:** *Rock and Rule*

9:00 a.m.
2 *True Confessions*
4 *People's Court*
5 *Brady Bunch*
7 *Morning Show*
11 *The Munsters*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Captain Kangaroo*
M Mon.: **Movie:** *Mr. Love*
S Wed.: *The Red Balloon*

9:30 a.m.
2 *The Judge*
4 *Love Connection*
5 *Leave It to Beaver*
9 *Zoobilee Zoo*
11 *Mork and Mindy* (except Mon.)
Mon.: *What a Country*
31 *Body Electric*
M Wed.: **Movie:** *The Great Dictator*
Tue.: **Movie:** *The New Land*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Jeopardy II*
9 *My Favorite Martian*
11 *Odd Couple*
31 Wed.: *Right to Know*
Thu.: *Images/Imagenes*
Fri.: *In Black and White*
Mon.: *All About TV*
Tue.: *Citiscope*
H Wed.: **Movie:** *A Matter of Life and Death*
Thu.: **Movie:** *Running Brave*
Fri.: **Movie:** *The Terry Fox Story*
Tue.: *The Talk Show*
S Wed.: **Movie:** *The Devil Makes Three*
Thu.: **Movie:** *The Last Time I Saw Paris*
Fri.: **Movie:** *The Opposite Sex*
Mon.: **Movie:** *Don't Go Near the Water*
Tue.: **Movie:** *Jim Thorpe—All American*

10:30 a.m.
2 *New Card Sharks*
4 *Blockbusters*
5 *Bewitched*
7 *Split Second*
9 *Abbott and Costello*
11 *Tony Randall Show* (except Thu.)
Thu.: *At the Movies*
31 Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown*
Mon.: *Faces of Japan*
Tue.: *European Journal*
H Mon.: **Movie:** *Head Office*
Tue.: **Movie:** *The Money Pit*
M Thu.: *The Big Break*
Fri.: **Movie:** *The Sterile Cuckoo*
Mon.: **Movie:** *Ride, Vaquero*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *One Day at a Time*
7 *Fame, Fortune, and Romance*
9 *Partridge Family*
11 *Sanford and Son*
31 Wed.: *The Africans*
Thu.: *War*
Fri.: *The Brain*
Mon.: *Shakespeare Hour*
Tue.: *Heart of the Dragon*
M Thu.: **Movie:** *Scream of Fear*

11:30 a.m.
4 *Scrabble*
5 *All in the Family*
7 *Webster*
9 *I Dream of Jeannie*
11 *Best Talk in Town*
S Wed.: **Movie:** *Life on the Mississippi*

12 NOON
2 9 News
4 *Super Password*
5 *Hour Magazine*
7 *Ryan's Hope*
11 Wed.: **Movie:** *The New Adventures of Heidi* (1978). Burl Ives.
Thu.: **Movie:** *My Friend Irma* (1949). Dean Martin, Jerry Lewis.
Fri.: **Movie:** *Welcome Home, Johnny Bristol* (1971). Martin Landau.
Mon.: **Movie:** *Promises in the Dark* (1979). Marsha Mason.
Tue.: **Movie:** *Sacred Ground* (1983). Jack Elam.
31 *Out of the Fiery Furnace* (except Wed.)
Wed.: *Videoville*
H Wed.: **Movie:** *Seven Minutes in Heaven*
Thu.: **Movie:** *Head Office*
Fri.: **Movie:** *Mrs. Soffel*
Mon.: **Movie:** *Cold River*
Tue.: **Movie:** *A Test of Love*
M Wed.: **Movie:** *Ride, Vaquero*
Mon.: **Movie:** *Montana Territory*
S Thu.: **Movie:** *Long Day's Journey Into Night*
Fri.: **Movie:** *The Ratings Game*
Mon.: **Movie:** *The Money Pit*
Tue.: **Movie:** *Mad Max Beyond Thunderdome*

12:30
2 *Young and the Restless*
4 *Word Play*
7 *Loving*
M Thu.: *King Richard and the Crusaders*
Fri.: **Movie:** *Mask*
Tue.: **Movie:** *The Bride*

1:00
4 *Days of Our Lives*
5 *Value Television*
7 *All My Children*
9 Wed.: **Movie:** *Killjoy* (1981). Kim Basinger.
Thu.: **Movie:** *Scalpel* (1978). Robert Lansing.
Fri.: **Movie:** *A Dandy in Aspic* (1968). Laurence Harvey.
Mon.: **Movie:** *Slightly Scarlet* (1956). Rhonda Fleming.
Tue.: **Movie:** *Tilt* (1979). Brooke Shields.
31 Wed.: *Mystery!: Cover Her Face*
Thu.: *Upstairs, Downstairs*
Fri.: *In Search of the Constitution*
Mon.: *Bradshaw on the Eight Stages of Man*
Tue.: *Masterpiece Theatre: Star Quality*

1:30
2 *Bold and the Beautiful*
31 Mon.: *Filmmakers*
H Wed.: **Movie:** *Cold River*
Thu.: *Not Necessarily the News*
Mon.: **Movie:** *That's Dancing!*
Tue.: **Movie:** *Secrets of a Mother and Daughter*
M Wed.: *Maxtrax #30*
Mon.: **Movie:** *Kim*
S Wed.: **Movie:** *The Money Pit*
Mon.: **Movie:** *The Ratings Game*

2:00
2 *As the World Turns*
4 *Another World*
5 *Dennis the Menace*
7 *One Life to Live*
11 *Galaxy Rangers*
31 Wed.: *Suleyman the Magnificent*
Thu.: *Legacy in Limbo*
Fri.: *The Story of English*
Mon.: *Managing Our Miracles: Health Care in America*
Tue.: **Movie:** *Shoah* (1985). Part I.
H Thu.: **Movie:** *Oh God! Book II*
Fri.: **Movie:** *Just One of the Guys*
M Wed.: **Movie:** *Young Man With a Horn*
S Fri.: **Movie:** *A Home of Our Own*
Tue.: **Movie:** *Dream Wife*

2:30
5 *The Jetsons*
11 *Superfriends*
13 Wed.: *Justin Wilson's Louisiana Cookin'*
Thu.: *Great Chefs*
Fri.: *Frugal Gourmet*
Mon.: *Madeleine Cooks*
Tue.: *Yan Can Cook*
M Thu.: **Movie:** *Mr. Love*
Fri.: *Comedy Experiment*
Tue.: **Movie:** *Scream of Fear*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 Wed.–Fri.: *Maple Town U.S.A.*
Mon., Tue.: *Silverhawks*
7 *General Hospital*
9 *Hawaii Five-O*
11 *Smurfs*
13 Wed.: *Cats and Dogs*
Thu.: *People, Pets and Dr. Marc*
Fri.: *Victory Garden*
Mon.: *This Old House*
Tue.: *A House for All Seasons*
21 *Lilias, Yoga, and You*
31 Wed.: *Mechanical Universe*
Thu.: *Educational Computing*
Fri., Mon.: *Square One TV*
H Wed.: *Seabert*
M Fri.: **Movie:** *On the Waterfront*
S Thu.: *Rookie of the Year*

3:05
S Wed.: *Bim the Little Donkey*

3:30
5 *She-Ra*
11 *Ghostbusters*
13 *Sesame Street*
21 *Hooked on Aerobics*
31 *Video Music Box* (except Tue.)
H Wed.: *Workin' for Peanuts*
Thu.: **Movie:** *Secrets of a Mother and Daughter*
Mon.: *Around the World in 80 Days*
Tue.: **Movie:** *Seven Minutes in Heaven*
M Mon.: **Movie:** *Alfie*

4:00
2 *Divorce Court*
4 *Donahue* (except Tue.)
Tue.: *Main Street*
5 *He-Man*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*
11 *G.I. Joe*
21 *Mister Rogers*
H Fri.: **Movie:** *Adventures of Huckleberry Finn*
M Wed.: **Movie:** *Kim*
Thu.: **Movie:** *Lone Wolf McQuade*
Tue.: **Movie:** *Taps*
S Wed.: *Any Friend of Nicholas Nickleby Is a Friend of Mine*

Thu.: *I'm a Fool*
Fri.: *The Sky Is Gray* (cc)
Mon.: *Pudd'nhead Wilson*
Tue.: **Movie:** *Innocents Abroad*

4:30
2 *Superior Court*
5 *Thundercats*
11 *Good Times*
13 *Mister Rogers*
21 *Square One TV*
31 Wed., Thu.: *Duchess of Duke Street*
Fri.: *Legacy in Limbo*
Mon.: *Channel 3 Moscow With Mark Russell*
H Wed.: **Movie:** *Quicksilver*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *Hart to Hart*
11 *Alice*
13 *Square One TV*
21 *Sesame Street*
31 Tue.: *Courage to Care*
H Mon.: *The Breadwinner*
Tue.: *Don't Touch*
M Fri.: **Movie:** *National Lampoon's European Vacation*
S Wed.: *The Red Balloon*
Thu.: *Faerie Tale Theatre: Little Mermaid*
Fri.: *Bambinger*

5:15
H Thu.: *Around the World in 80 Days*

5:30
2 News
5 *Facts of Life*
11 *Sanford and Son*
13 *3-2-1 Contact* (cc)
31 *City Comment* (except Fri.)
Fri.: *Albany Tonight* (cc)
H Mon.: **Movie:** *Ladyhawke*
M Mon.: **Movie:** *The Emigrants*
S Fri.: *Misunderstood Monsters*
Mon.: *The Dream and the Triumph*

5:45
31 *News From City Hall*

Weeknights, April 22–24 and 27–28

WED., APR. 22

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
M **Movie:** *Revolution*
S **Movie:** *Kim*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
H *It Can't Happen to Me*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Body Watch:* "Whole Truth Diet"
21 *Nightly Business Report*
H **Movie:** *One Too Many*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Grizzly Bears"

8:00
2 *New Mike Hammer*
4 **Special:** *Our Planet Tonight.* Satire on television magazine programs.
5 **Movie:** *The Young Lions* (1958). Part II. Marlon Brando. (Part I, Tue., 4/21 at 8.)
7 *Perfect Strangers*
9 News
11 **Movie:** *Hunters Are for Killing* (1970). Burt Reynolds.
21 *Skating Spectacular 1987.* Features top amateur champions in ice-dancing, pairs, and singles performances.
31 *Ethics on Trial*
H *Barbra Streisand: One Voice*
M **Movie:** . . . *And Justice for All*
N **Movie:** *Les Compères*
S **Movie:** *Dangerously Close*

8:30
7 *Head of the Class*
9 *Million Dollar Chance of a Lifetime*
13 *Metroline:* "Raising Parents, Saving Children." An examination of family service programs.

9:00
2 *Magnum, P.I.*
4 *Night Court*
7 *Dynasty*
9 **Movie:** *The Critical List* (1978). Part I. Melinda Dillon.
13 21 *Mark Russell Comedy Special*
31 *First City*

9:05
H **Movie:** *Creator*

9:30
4 *Easy Street*
13 *Houdini*
21 *The Flapper Story.* The life and times of the golden girl of the 1920s is told through rare film clips and interviews.

10:00
2 *Houston Knights*
4 *Bronx Zoo*
5 11 News
7 *Mariah*
13 21 *Stateline: Call Governor Cuomo*
31 *Changing Habits*
M **Movie:** *At Close Range*
N **Movie:** *Allonsanfan*
S **Movie:** *The Money Pit*

10:30
11 News
31 *Risking It All*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *On Stage at Wolf Trap:* "Karen Akers"
21 *Monty Python's Flying Circus*
31 *Poldark*
H **Movie:** *The Last Innocent Man*

11:30
2 *Adderly*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: Magician*

11:45
S **Movie:** *The Happy Hooker Goes Hollywood*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
13 *Masterpiece Theatre: Star Quality*
21 *Long Island Report*
M **Movie:** *Crossroads*
N **Movie:** *Absolute Beginners*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *Tuareg the Desert Warrior* (1984). Mark Harmon.

12:50 a.m.
H **Movie:** *Howling II*

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *Cotton Candy* (1978). Clint Howard.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:25 a.m.
S **Movie:** *S.O.B.*

1:30 a.m.
4 11 News
5 *Get Smart*

1:45 a.m.
M **Movie:** *The Exorcist*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 *Star Search to Stardom*
9 **Movie:** *Death Moon* (1978). Robert Foxworth.
11 *Twilight Zone*

2:20 a.m.
H **Movie:** *Quicksilver*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 **Movie:** *Charlie Chan and the Feathered Serpent* (1948). Roland Winters.

3:30 a.m.
4 *New Record Guide*
S **Movie:** *Endgame*

3:45 a.m.
M **Movie:** *Tigers in Lipstick*

4:00 a.m.
4 *Ben Casey*
5 *Make Room for Daddy*
7 *Guns of Will Sonnett*
9 **Movie:** *The Land Unknown* (1957)

4:10 a.m.
H **Movie:** *A Change of Seasons*

4:30 a.m.
7 *Tales of the Unexpected*
11 *One Step Beyond*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*

5:10 a.m.
M **Movie:** *Bedroom Eyes*

5:15 a.m.
S **Movie:** *Life on the Mississippi*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

THU., APR. 23

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Bodywatch:* "Kidsports"
31 Italian programming (concludes at 8)
M S **Movie:** *Mad Max Beyond Thunderdome*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
H **Movie:** *The Money Pit*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Profiles of Nature:* "Walter and Myrna Berlet"
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature*

8:00
2 *The Wizard*
4 *Cosby Show*
5 **Movie:** *Fighting Mad* (1976). Peter Fonda.
7 *Our World*
9 News
11 **Movie:** *Sacred Ground* (1983). Jack Elam.
21 *Wild America:* "Wild Wings"
31 *In Search of the Constitution*
H *Liza in London*
M **Movie:** *Absolute Beginners*
N **Movie:** *The Shooting Party*
S **Movie:** *Long Day's Journey Into Night*

8:30
4 *Family Ties*
9 *Million Dollar Chance of a Lifetime*
13 *Currents:* "Trial by Jury"
21 *This Old House*

9:00
2 **Movie:** *Doubletake* (1985). Richard Crenna. Part II of II.
4 *Cheers*
7 *Jack and Mike*
9 **Movie:** *The Critical List* (1978). Part II. Robert Wagner. (Part I, Wed., 4/22 at 9.)
13 *In Search of the Constitution*
21 *Mystery!: Cover Her Face*
31 *Masterpiece Theatre: Star Quality*

9:30
4 *Nothing in Common*
H **Movie:** *Killer Party*

10:00
4 *L.A. Law*
5 11 News
7 *Jennings-Koppel Report*
13 **Movie:** *Maurice Chevalier.* Traces the career of the French entertainer; includes scenes from his best films.
21 *Masterpiece Theatre: Star Quality*
31 *Mystery!: Cover Her Face*
M **Movie:** *Alfie*
N **Movie:** *A Sunday in the Country*

10:30
11 News

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *Colette.* Series dealing with the life of the talented French writer. Conclusion.
21 *Monty Python's Flying Circus*
31 *Poldark*
H *The Hitchhiker*
S **Movie:** *Nomads*

11:30
2 *Night Heat*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: Racket Squad*
H **Movie:** *After Hours*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
M *Crazy About the Movies: Ingrid*
N **Movie:** *Home of the Brave*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *Special Delivery* (1976). Bo Svenson.
S **Movie:** *Back to the Future*

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *Promise Him Anything* (1974). Eddie Albert.
9 *Joe Franklin Show*
11 *Twilight Zone*
M **Movie:** *Bloodbrothers*

1:10 a.m.
H **Movie:** *Blow Out*

1:30 a.m.
4 11 News
5 *Get Smart*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Love's Savage Fury* (1979). Perry King.
9 **Movie:** *Cosmos: War of the Planets* (1978). John Richardson.
11 *Twilight Zone*

2:30 a.m.
4 *Crosswits*
7 *Branded*
11 *Lifestyles of the Rich and Famous*

2:40 a.m.
M **Movie:** *The Road Warrior*

2:45 a.m.
S **Movie:** *Creature*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
H **Movie:** *Angel*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Charlie Chan and the Sky Dragon* (1949)

4:00 a.m.
4 *Ben Casey*
7 *Guns of Will Sonnett*
9 **Movie:** *Unknown World* (1951). Bruce Kellogg.

4:10 a.m.
5 *Make Room for Daddy*

4:15 a.m.
M **Movie:** *The Arrangement*

4:25 a.m.
S *I'm a Fool*

4:30 a.m.
7 *Tales of the Unexpected*

4:35 a.m.
H **Movie:** *Head Office*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*

5:10 a.m.
S **Movie:** *Mad Max Beyond Thunderdome*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

FRI., APR. 2

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Microwaves Are for Cooking*
31 Italian programmi (concludes at 8)
H **Movie:** *Brewster's Millions*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
M **Movie:** *The Master of Ballantrae*
S **Movie:** *Rock and Rule*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Sneak Previews*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. St. Louis
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Galapagos"

8:00
2 *Nothing Is Easy*
4 *Roomies*
5 **Movie:** *Hot Lead and Cold Feet* (1979). Jim Dale.
7 *The Charmings*
11 **Movie:** *Baltimore Bullet* (1980). James Coburn.
21 *Nature:* "The Holy Land"
31 *Washington Week in Review*
H *Tina Turner*
M **Movie:** *Crossroads*
N *Survivors: The Blues Today*
S *Brothers* (cc)

:30
The Popcorn Kid
Amazing Stories
Webster
Wall $treet Week
Movie: *Doctor Who*
It's Garry Shandling's
how

:00
Movie: *Do You*
emember Love? (1985).
ianne Woodward.
Voodward in her Emmy
ward–winning
rformance as a college
ofessor suffering from
zheimer's disease.
Miami Vice
MacGyver
Great Performances:
ince in America—The
vin Ailey American
nce Theater. Presents
ee major works from
repertory including
ies Suite, Fever Swamp,
l Rainbow 'Round My
oulder.
Movie: *Paris*
neymoon (1939). Bing
osby.
Movie: *Back to the*
ure
Movie: *The Ratings*
ne

)
The Many Roles of Alec
nness

'0
Stingray
11 News
News Closeup: The
b Factories.
stigates alleged safety violations at nuclear-weapon production facilities in the U.S.
13 *Suleyman the Magnificent.* Explores the life of Sultan Suleyman in 16th-century Turkey as well as the palaces of the Ottoman Empire.
M **Movie:** *Smooth Talk*
N **Movie:** *My New Partner*

10:15
9 *Kiner's Korner*

10:30
9 11 News
21 *Wild America:* "Hog Wild"

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *At the Movies*
13 **Movie:** *Love Me Tonight* (1932). Maurice Chevalier.
21 *Wall $treet Week*
31 *Mini Playhouse*
H **Movie:** *The Heavenly Kid*
S *Hard Knocks*

11:30
2 *Keep on Cruisin'*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *Washington Week in Review*
M **Movie:** *At Close Range*
S **Movie:** *The Verdict*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *White Sheik*

12:30 a.m.
2 **Movie:** *Death Ride to Osaka* (1983). Thomas Byrd.
4 *Friday Night Videos*
5 *Star Search*
7 *Hot Tracks*
9 *Entertainment Tonight*
H *On Location: Sam Kinison*

1:00 a.m.
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*

1:30 a.m.
5 *Archie Bunker's Place*
11 News
H **Movie:** *The Alchemist*
M **Movie:** *Venus*

1:40 a.m.
2 **Movie:** *The Dark Star* (1971). Brian Narelle.

1:45 a.m.
S **Movie:** *The Perils of Gwendoline*

2:00 a.m.
4 News
5 *Solid Gold*
7 **Movie:** *Torpedo Alley* (1953). Mark Stevens.
9 *Saturday Night Live*
11 *Twilight Zone*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

3:00 a.m.
4 *Sally Jessy Raphaël*
5 **Movie:** *My Favorite Brunette* (1947). Bob Hope.
9 *Saturday Night Live*
11 **Movie:** *Charlie Chan and the Chinese Ring* (1947). Roland Winters.
H **Movie:** *Brewster's Millions*
M **Movie:** *Straight Time*

3:20 a.m.
S *Brothers*

3:30 a.m.
2 *Strike It Rich*
4 *Music City USA*

3:45 a.m.
7 **Movie:** *Wild in the Streets* (1968). Christopher Jones.

3:50 a.m.
S **Movie:** *A Home of Our Own*

4:00 a.m.
2 *Strike It Rich*
4 *New Record Guide*
9 *The Saint*

4:30 a.m.
2 *Newsmakers*
4 *Here's Lucy*
11 *One Step Beyond*

4:45 a.m.
H **Movie:** *Back to the Future*

5:00 a.m.
2 **Movie:** *Blood Feud* (1973). James Stewart.
4 *Ben Casey*
9 News
11 *U.S. Farm Report*
M *Comedy Experiment*

5:30 a.m.
7 *Guns of Will Sonnett*
9 11 News
M **Movie:** *L'Addition*

5:35 a.m.
S **Movie:** *Misunderstood Monsters*

MON., APR. 27

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Hometime*
31 Italian programming (concludes at 8)
S **Movie:** *My Science Project*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Adam Smith's Money World*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Grouse Family"
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *ALF*
5 **Special:** *Crystal Light Aerobics Championships*
7 *MacGyver*
9 News
11 **Movie:** *Ford: The Man and the Machine* (1987). Part I of II. Cliff Robertson. (Part II, Mon., 5/4 at 8.) Spans 50 years in the life of the man who revolutionized the industrial world.
21 *Adventure:* "Iceland Breakthrough"
31 *Tenko*
H **Movie:** *Oh God! Book II*
M **Movie:** *At Close Range*
N **Movie:** *Jules and Jim*
S **Movie:** *The Emerald Forest*

8:30
2 *My Sister Sam*
4 *Valerie*
9 *Million Dollar Chance of a Lifetime*
13 **Movie:** *Shoah* (1985). Part I of IV. Superb documentary which chronicles the memories of both the victims and oppressors of the Holocaust; considered by many to be the best documentary ever made. Don't miss it!

9:00
2 *Newhart*
4 **Movie:** *Desperado* (1985). Ned Beatty.
5 *New Jersey News Special*
7 **Movie:** *I Want to Live* (1986). Lindsay Wagner.
9 **Movie:** *Cabaret* (1972). Liza Minnelli, Joel Grey. Terrific film adaptation of the Broadway musical, about an American cabaret singer caught up in the phony glitter of pre-war Berlin; Oscars for Minnelli and Grey.
21 *Nature of Things:* "Professor Bonner and the Slime Molds"
31 *New York Screening Room*

9:30
2 *Designing Women*
H *Greatest Sports Upsets*

10:00
2 *West 57th*
5 11 News
21 *Project XX: The Innocent Years.* The era from 1900–1917, when America began changing into an industrial society.
31 **Movie:** *A Question of Power* (1985)
M **Movie:** *What Comes Around*
N *The Many Roles of Alec Guinness*
S **Movie:** *Nomads*

10:30
11 News
H **Movie:** *Head Office*
N **Movie:** *Wifemistress*

11:00
2 4 7 News
5 *Joan Rivers*
11 *Odd Couple*
21 *Monty Python's Flying Circus*
31 *Poldark*

11:30
2 *Simon & Simon*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
13 *Upstairs, Downstairs*
21 *TV Classics: Captain Midnight*
M **Movie:** *The Exorcist*

11:45
S **Movie:** *The Ratings Game*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Ginger & Fred*

12:05 a.m.
H **Movie:** *Killer Party*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *One-Trick Pony* (1976). Paul Simon.

1:00 a.m.
5 *World Vision*
7 **Movie:** *Man of the West* (1958). Gary Cooper.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:30 a.m.
4 11 News
M **Movie:** *Bedroom Eyes*

1:40 a.m.
H **Movie:** *Howling II*

1:50 a.m.
S **Movie:** *Dangerously Close*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *The Private Life of Sherlock Holmes* (1970). Colin Blakely.
9 **Movie:** *Don't Make Waves* (1967). Tony Curtis.
11 *Twilight Zone*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 *Focus on Success*

3:05 a.m.
M **Movie:** *Tigers in Lipstick*

3:10 a.m.
H **Movie:** *Alamo Bay*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *The Dove* (1975). Joseph Bottoms.
S **Movie:** *The Emerald Forest*

4:00 a.m.
4 *Ben Casey*
7 *Guns of Will Sonnett*
9 **Movie:** *Goarth* (1967)

4:30 a.m.
7 *Tales of the Unexpected*
M **Movie:** *Beer*

4:35 a.m.
5 *Make Room for Daddy*

4:55 a.m.
H **Movie:** *Skyhigh*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News
S **Movie:** *The Money Pit*

TUE., APR. 28

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
H **Movie:** *Kidco*
M **Movie:** *Mr. Blandings Builds His Dream House*
S *The Sky Is Gray*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 9 News
5 *M*A*S*H*
7 *Jeopardy*
11 *The Jeffersons*
13 *Nature Watch*
21 *Nightly Business Report*
S *The Paper Chase*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. Houston
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "The Harp Seal"

8:00
2 **Special:** *Alabama—My Home Is in Alabama*
4 *Matlock*
5 **Movie:** *Columbo: Troubled Waters* (1975). Peter Falk.
7 *Growing Pains*
11 *The Jeffersons*
21 *Nova:* "The Garden of Inheritance"
31 *Fairly Secret Army*
H **Movie:** *The Last Innocent Man*
M **Movie:** *Crossroads*
N **Movie:** *Marianne and Juliane*
S **Movie:** *Mad Max Beyond Thunderdome*

8:30
7 *Sledge Hammer!*
11 **Baseball:** Yankees vs. Texas
13 **Movie:** *Shoah* (1985). Part II. (Part I, Mon., 4/27 at 8:30.)
31 *The Two Ronnies*

9:00
2 **Movie:** *The Other Lover* (1985). Lindsay Wagner.
4 *Gimme a Break*
7 *Moonlighting*
21 *Odyssey:* "The Incas." Three archaeologists trace the extensive network of roads, towns, and agricultural regions responsible for the prosperity of the Incas.
31 *Bergerac*

9:30
4 *The Tortellis*

10:00
4 *Fast Copy*
5 News
7 *Max Headroom*
21 *Managing Our Miracles: Health Care in America:* "Smoking Dilemma"
31 *Solo.* British comedy.

H *The Hitchhiker*
M **Movie:** *National Lampoon's European Vacation*
N **Movie:** *Absolute Beginners*
S *Hard Knocks*

10:15
9 *Kiner's Korner*

10:30
9 11 News
13 *Pavarotti in the Verdi Requiem: A Salute to Youth.* Simulcast over WNCN-FM.
31 *Open All Hours*
H **Movie:** *Creator*
S *It's Garry Shandling's Show*

11:00
2 4 7 11 News
5 *Joan Rivers*
9 *Carol Burnett*
21 *Monty Python's Flying Circus*
31 *Poldark*
S **Movie:** *Long Day's Journey Into Night*

11:30
2 *T.J. Hooker*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: The Falcon*
M **Movie:** *Exorcist II: The Heretic*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
13 *Mystery!: Cover Her Face*
21 *Long Island Report* (cc)
N **Movie:** *Henry IV*

12:20 a.m.
H **Movie:** *The Money Pit*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *The Sea Wolves* (1980). Gregory Peck.

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *Brother Rat* (1938). Ronald Reagan.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:20 a.m.
M **Movie:** *Fright Night*

1:30 a.m.
4 11 News
5 *Get Smart*

1:55 a.m.
H **Movie:** *The Hollywood Knights*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *The Long Goodbye* (1973). Elliott Gould.
9 **Movie:** *The Impossible Years* (1968). David Niven.
11 *Twilight Zone*
S **Movie:** *Jim Thorpe—All American*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 **Movie:** *The Streets of San Francisco* (1972). Karl Malden.

3:10 a.m.
M **Movie:** *Basic Training*

3:30 a.m.
4 *New Record Guide*
H **Movie:** *The Alchemist*

3:55 a.m.
S **Movie:** *The Perils of Gwendoline*

4:00 a.m.
4 *Ben Casey*
7 *Guns of Will Sonnet*
9 **Movie:** *Disciple of Death* (1978)

4:21 a.m.
5 *Make Room for Daddy*

4:30 a.m.
7 *Tales of the Unexpected*

4:40 a.m.
M **Movie:** *Straight Time*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*
H **Movie:** *The Last Innocent Man*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
S **Movie:** *Innocents Abroad*

Weekend, April 25–26

SAT., APR. 25

6:00 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *New Dating Game*
9 *David Toma*
11 *Christian Science*

6:30 a.m.
2 *Patchwork Family*
4 *Here's Lucy*
5 *World Tomorrow*
7 *Hee Haw!*
9 *Face-off*
11 *Josie and the Pussycats*
S **Movie:** *Time Bandits*

7:00 a.m.
4 *Cliffwood Avenue*
5 *Popples*
7 *Wild Kingdom*
9 *New Jersey People*
11 *Photon*
H *Dorothy in the Land of Oz*
M **Movie:** *Ghoulies*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Wonderama*
7 *Kids Are People Too*
9 *In Depth*
11 *Photon*
H **Movie:** *The Great Muppet Caper*

8:00 a.m.
2 *Berenstain Bears*
4 *Kissyfur*
5 *Woody Woodpecker*
7 *The Wuzzles*
9 *Straight Talk*
11 *Bionic Six*
13 *Adam Smith's Money World*
21 *Sesame Street*

8:30 a.m.
2 *Wildfire*
4 *Gummi Bears*
5 *Lady, Lovely Locks*
7 *Care Bears Family*
11 **Movie:** *The Mysterious Mr. Moto* (1938). Peter Lorre.
13 *Wall $treet Week*
M **Movie:** *The Bandit of Sherwood Forest*
S **Movie:** *Dream Wife*

9:00 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Popples*
7 *Flintstone Kids*
9 *Voyagers*
13 *Washington Week in Review* (cc)
21 *America: The Second Century*

9:30 a.m.
5 *Get Along Gang*
13 *One-on-One*
H **Movie:** *Jake Speed*

10:00 a.m.
2 *Pee-wee's Playhouse*
5 *Wrestling Challenge*
7 *Real Ghostbusters*
9 *Insiders*
11 *Soul Train*
13 *Frontline:* "War on Nicaragua"
21 *Focus on Society*
31 *Body Electric*
M **Movie:** *Bronco Billy*

10:30 a.m.
2 *Teen Wolf*
4 *Alvin*
7 *Pound Puppies*
31 *Know Zone*
S **Movie:** *Forever Darling*

11:00 a.m.
2 *Galaxy High*
4 *Foofur*
5 *Star Search*
7 *Bugs Bunny and Tweety Show*
9 *Wrestling Spotlight*
11 *F-Troop*
13 *Tony Brown's Journal:* "The Middle Years." The decline and subsequent resurgence of all-black-cast movies during the Depression years; film clips from *Harlem Is Heaven, The Girl From Chicago,* and *The Emperor Jones.*
21 *Economic U$A*
31 *Square One TV*

11:30 a.m.
2 *Story Break*
4 *Punky Brewster*
7 *All New Ewoks*
11 *This Week in Baseball*
13 *Open Mind.* Features comedian Steve Allen.
31 *Owl TV*
H **Movie:** *Johnny Dangerously*

12 NOON
2 *Rock 'n' Wrestling*
4 *Lazer Tag Academy*
5 *World of Disney*
7 *Weekend Specials*
9 *Black Sheep Squadron*
11 *Women's Wrestling*
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Video Music Box*
M **Movie:** *Absolute Beginners*
S **Movie:** *Off Beat*

12:30
4 *Kid Video*
7 *Health Show*
13 *G.E.D. Preparation*
21 *This Old House*

1:00
2 *Young Universe*
4 **Baseball:** Yankees vs. Cleveland, or San Francisco vs. Atlanta
5 **Movie:** *Captain Blood* (1935). Errol Flynn. Colorized version.
7 *American Bandstand*
9 **Movie:** *An American in Paris* (1951). Gene Kelly. Great musical built around a lovely Gershwin score; songs, dances, and production are superb; winner of six Oscars including Best Picture.
11 **Movie:** *Bundle of Joy* (1956). Debbie Reynolds.
13 *Metroline:* "Raising Parents, Saving Children"
21 *The Frugal Gourmet*
31 *All About TV*
H **Movie:** *Don't Touch*

1:30
2 *Cover Story*
7 **Golf:** Houston Open
13 *This Old House*
21 *The French Chef*
31 *Cityscope*
S **Movie:** *Kidco*

2:00
2 *Paradise Steamship Company: A Trip to India*
13 *American Playhouse: Story of Marriage.* Conclusion.
21 *The Joy of Painting*
31 *World TV Presents* (Chinese programming)
H **Movie:** *Trancers*
M **Movie:** *Act of Love*

2:30
2 TBA
21 *The Magic of Oil Painting*

3:00
2 *NFL Draft Preview*
7 *Professional Bowlers*
9 **Movie:** *The Pirate* (1948). Gene Kelly, Judy Garland.
11 *Twilight Zone*
21 *Rod and Reel*

3:30
2 **Basketball:** NBA Playoffs
5 **Movie:** *Super Power* (1977)
11 *Music Machine*
21 *Motorweek*
H **Movie:** *Say Yes*
S **Movie:** *D.A.R.Y.L.*

4:00
4 **Golf:** Liberty Mutual Legends
11 *Puttin' On the Hits*
13 *Nova:* "High Tech Babies"
21 *The Woodright's Shop*
31 *Great Decisions '87*
M **Movie:** *Bring On the Night*

4:30
7 *Wide World of Sports*
11 *Dance Fever*
21 *This Old House*
31 *European Journal*

5:00
5 *Mission: Impossible*
9 Wrestling
11 *One Big Family*
13 *Innovation:* "The Show Must Go On"
21 *Science Gazette*
31 *Country Express*
H **Movie:** *The Money Pit* (cc)

5:30
11 *What a Country*
13 *Newton's Apple*
21 *Brainstormers*
31 *Right to Know*
S **Movie:** *Time Bandits*

6:00
2 *The People*
4 7 News
5 *What's Happening Now?*
9 *Bosom Buddies*
11 *Fame*
13 *Nature:* "The Holy Land"
21 *Austin City Limits*
31 *Images/Imagenes*
M **Movie:** *Spies Like Us*

6:30
2 4 7 News
5 *Small Wonder*
9 *New Gidget*
31 *State of the Art*
H **Movie:** *Seven Minutes in Heaven*

7:00
2 News
4 *Strictly Business*
5 *M*A*S*H*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *Tales From the Darkside*
13 *Know Zone:* "Wildlife for Sale." Report on the use of crocodiles and other rare animals for fashion.
21 *Wonderworks: Daniel and the Towers*
31 *Looking East*

7:30
2 *Your Health*
4 *Throb*
5 *9 to 5*
7 *New York Views*
9 *Mama's Family*
11 *Charles in Charge*
13 *Wild America:* "Owls"
31 *Faces of Japan*
S **Movie:** *Off Beat*

8:00
2 *Outlaws*
4 *Facts of Life*
5 **Movie:** *After the Thin Man* (1936). William Powell.
7 *Starman*
9 News
11 **Movie:** *Network* (1976). Faye Dunaway, Peter Finch. Perceptive satire of television-network news and behind-the-scenes battles for ratings; Both Dunaway and Finch won Oscars.
13 *Wonderworks: Room to Move.* A young girl must choose between a track career or her love for dance.
21 *All Creatures Great and Small*
31 *Upstairs, Downstairs*
H **Movie:** *Jake Speed*
M **Movie:** *Bronco Billy*

8:05
N **Movie:** *Confidentially Yours*

8:30
4 *Sweet Surrender*
9 *House Calls*

9:00
2 **Movie:** *Follow Your Dreams* (1983). Dianne Wiest.
4 *Golden Girls*
7 *Ohara*
9 **Movie:** *Hart to Hart* (1979). Robert Wagner.
13 *Mystery!: Cover Her Face*
21 *To the Manor Born*
31 *Prisoner*
S **Movie:** *Murphy's Law*

9:30
4 *Me and Mrs. C*
21 *Mother and Son*

10:00
4 *Hunter*
5 News
7 *Spenser: For Hire*
13 *Film on Film:* "Jean Gabin." Friends and colleagues discuss the life of the great French actor.
21 *Agony*
31 *Blake's Seven*
H **Movie:** *Will Rogers: Look Back in Laughter* (cc)
M **Movie:** *Torment*
N **Movie:** *Bliss*

10:30
5 *Sports Extra*
11 News
21 *Butterflies*

11:00
2 4 7 News
5 **Movie:** *I, the Jury* (1982). Barbara Carrera.
9 *Benny Hill*
11 **Movie:** *The World's Greatest Lover* (1977). Gene Wilder.
13 **Movie:** *Scarlet Empres* (1935). Marlene Dietrich Story of Catherine the Great's rise to power; Dietrich is marvelous.
21 *Monty Python's Flying Circus*
31 *Eye on Dance*
H *The Hitchhiker*
S *Joan Rivers and Friend*

11:30
4 *Saturday Night Live*
7 News
9 **Movie:** *Hell Night* (1981). Linda Blair.
21 **Movie:** *Jack London* (1943). Michael O'Shea Covers the famous author's experiences fro oyster pirate to war correspondent.
H **Movie:** *The Last Innocent Man*
M **Movie:** *Fright Nigh*

11:45
2 **Movie:** *Delta Coun U.S.A.* (1977). Joanna Miles.
7 **Movie:** *Legend of th Lost* (1957). John Way Sophia Loren.

12 MIDNIGHT
N **Movie:** *Bastille*
S **Movie:** *The Hills Eyes II*

1:00 a.m.
4 *Ask Dr. Ruth*
11 News

1:15 a.m.
5 **Movie:** *The Italian Job* (1969). Michael Caine.

1:20 a.m.
H **Movie:** *The Money Pit*
M **Movie:** *Malibu Express*

1:30 a.m.
4 *Off the Wall*
9 *MTV Top 20 Video*
11 *Innocence Lost—The Erosion of American Childhood.* Geraldo Rivera investigates the problems facing America's troubled youth.

1:35 a.m.
S **Movie:** *The Road Warrior*

1:45 a.m.
7 **Movie:** *Dream House* (1981). John Schneider, Marilu Henner.

2:00 a.m.
2 News
4 *Dancin' to the Hits*

2:30 a.m.
4 *Weekend With Crook and Chase*
9 *Saturday Night Live*

2:45 a.m.
2 *Strike It Rich*

2:55 a.m.
H **Movie:** *The Final Conflict*

3:00 a.m.
4 **Movie:** *Penny Serenade* (1941). Cary Grant, Irene Dunne.

3:05 a.m.
M **Movie:** *Private Resort*

:15 a.m.
2 *Strike It Rich*
S **Movie:** *D.A.R.Y.L.*

:30 a.m.
Saturday Night Live
Movie: *The Defection Simas Kudirka* (1978). lan Arkin.

:40 a.m.
Movie: *Pony Express ider* (1976). Stewart etersen.

45 a.m.
Strike It Rich

15 a.m.
Movie: *Nowhere to de* (1977). Tony usante.

30 a.m.
Return of the Saint
Movie: *Pale Rider*

0 a.m.
Will Rogers: Look Back Laughter

0 a.m.
Ben Casey
Insight
Rookie of the Year

0 a.m.
New York Views
11 News

UN., APR. 26

a.m.
Community
Joy of Gardening
Hour of Power
Greatest Sports Legends
n Depth
Christopher Close-up
Workin' for Peanuts
Meet the Wombles

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Young Universe*
4 *Today in New York*
7 *Christopher Close-up*
9 *New Jersey People*
11 *Christian Science*
M **Movie:** *Joey*

7:00 a.m.
2 *Way to Go*
4 *Funtastic World of Hanna-Barbera*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Face-off*
11 *Gospel Hour*
H *Seabert*

7:30 a.m.
2 *For Our Times*
7 *This Is the Life*
9 *Meet the Mayors*
13 *Sesame Street*
H *Seabert*
S *The Red Balloon*

8:00 a.m.
2 *Today's Business*
5 *Sunday Mass*
7 *Insight*
9 *Point of View*
11 *Ever Increasing Faith*
21 *Owl/TV*
31 Italian programming (concludes at 2)
H *Seabert*

8:30 a.m.
5 *Koch on Call*
7 *Tiempo*
9 *Sunday Mass*
13 *Mister Rogers' Neighborhood*
21 *Know Zone*
H *Seabert*
M **Movie:** *Weird Science*
S **Movie:** *Rubber Tarzan*

9:00 a.m.
2 *Sunday Morning News*
4 *Visiones*
5 **Premiere:** *The McCreary Report.* Weekly news and public affairs program spotlighting the black community.
7 *Showcase of Homes*
9 *Oral Roberts*
11 *Inhumanoids*
13 *Sesame Street*
21 *Wonderworks: Room to Move*
H **Movie:** *Time Bandits*

9:30 a.m.
4 *Positively Black:* "AIDS in the Black Community"
7 *World of Photography*
9 *World Tomorrow*
11 *Jem*

10:00 a.m.
4 *Essence*
5 *World of Disney*
7 *America's Top 10*
9 **Special:** *New Jersey Waterfront Marathon* (concludes at 1)
11 *Bionic Six*
13 *Supergran*
21 *To the Manor Born*
M **Movie:** *Cocoon*
S **Movie:** *Taps*

10:30 a.m.
2 *Face the Nation*
4 *McLaughlin Group*
7 *Hollywood Close-up*
11 *Three Stooges Hour*
13 *The Perkins Family*
21 *Mother and Son*

11:00 a.m.
2 **Special:** *Children of Terezin.* Surviving children of the Nazi concentration camp "paradise" tell the story of their struggle.
4 *Meet the Press*
5 **Movie:** *Bomba, the Jungle Boy* (1949). Johnny Sheffield.
7 *News Conference*
13 *Know Zone:* "Wildlife for Sale"
21 *Agony*
H **Movie:** *Continental Divide*

11:30 a.m.
4 *News 4orum*
7 *David Brinkley*
11 **Movie:** *Abbott and Costello Meet the Killer Boris Karloff* (1949)
13 *Wonderworks: Room to Move*
21 *Butterflies*

12 NOON
2 *Sports Sunday*
4 *First Estate.* A look at the Jimmy Bakker scandal and the AIDS epidemic from a religious point of view.
21 *Nature:* "The Holy Land"
M **Movie:** *Enemy Mine*

12:30
4 *Headlines on Trial*
5 **Movie:** *Revenge of the Pink Panther* (1978). Peter Sellers.
7 *Business World*
13 *Inside Albany*

12:55
S *The Paper Chase*

1:00
2 **Basketball:** NBA Playoffs
4 *Wacky World of Sports II*
7 *Like It Is*
9 *My Favorite Martian*
11 **Movie:** *The Kid With the 200 IQ* (1983). Gary Coleman.
13 *Firing Line*
21 *Adventure:* "To the Ends of the Earth"
H *Winston Churchill: The Private War*

1:30
4 *Fight Back*
7 **Golf:** Houston Open
9 **Baseball:** Mets vs. St. Louis
H **Movie:** *Turk 182!*
S **Movie:** *April in Paris*

2:00
4 *Super Chargers*
13 *Symposium:* "Military Reform"
21 *Skating Spectacular 1987*
31 *World TV Presents* (Chinese programming)
M **Movie:** *Lone Wolf McQuade*

2:30
4 *War of the Stars*
5 **Movie:** *Don't Be Afraid of the Dark* (1973). Kim Darby.

3:00
4 *Heroes: Made in the U.S.A.*
11 **Movie:** *Dracula* (1979). Frank Langella.
13 *Great Performances: Dance in America—The Alvin Ailey American Dance Theater*
21 *Brainstormers*
31 *Washington Week in Review*

3:30
4 *Wacky World of Sports*
21 *Tony Brown's Journal*
31 *Ask Congress*
H **Movie:** *Gotcha!*
S **Movie:** *Turk 182!*

4:00
4 **Golf:** Liberty Mutual Legends
5 **Movie:** *Elmer Gantry* (1960). Burt Lancaster. An opportunist teams up with a traveling Evangelist; Lancaster won an Academy Award for his bravura performance.
7 **Gymnastics:** U.S.A. vs. U.S.S.R.
13 *Suleyman: The Magnificent*
21 *Inside Albany*
31 *Tony Brown's Journal*
M **Movie:** *The Story of Will Rogers*

4:15
9 *Kiner's Korner*

4:30
9 *House Calls*
21 *Adam Smith's Money World*
31 *World Chronicle*

5:00
7 *Spirit of Adventure*
9 *Buck Rogers*
11 *Fame*
13 *In Search of the Constitution*
21 *Wall $treet Week*
31 *Hello Jerusalem*

5:30
21 *One-on-One*
H *Fraggle Rock*
S **Movie:** *Taps*

6:00
2 4 7 News
9 *Police Story*
11 **Movie:** *Come Back to the Five & Dime, Jimmy Dean, Jimmy Dean* (1982). Cher, Karen Black. Three girlfriends hold a reunion of the James Dean fan club they formed twenty years earlier; strong performances; directed by Robert Altman.
13 *Currents:* "Trial by Jury"
21 *Nova:* "High Tech Babies"
31 *U.S. Nippon Newscope*
H **Movie:** *Ghostbusters*
M **Movie:** *Bill Cosby Himself*

6:15
31 *Business Nippon*

6:30
2 4 7 News
13 *Washington Week in Review*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street.* Series about police officers who pose as teenagers in order to arrest criminals.
7 *Disney Sunday Movie* (cc)
9 *Entertainment This Week*
13 *Adventure*
21 *Doctor Who*
31 *Japanese Theatre*

8:00
2 *Murder, She Wrote*
4 *Rags to Riches*
5 *Married . . . With Children.* Comedy series which salutes the realistic side of American family life.
9 *David Toma Show*
11 *Lifestyles of the Rich and Famous*
13 *Nature:* "The Forgotten Garden"
21 *Blake's Seven*
31 *Musical Kids*
H **Movie:** *Commando*
M **Movie:** *Cocoon*
S *Marvin Gaye*

8:05
N **Movie:** *Variety Lights*

8:30
5 *Tracey Ullman Show.* Variety series featuring comedienne-singer Tracey Ullman and an ensemble cast.
9 *Face-off*
31 *Changing Roles*

9:00
2 **Movie:** *Pack of Lies* (1986). Alan Bates.
4 **Movie:** *Hostage Flight* (1985). Ned Beatty.
5 *Special Sneak Preview*
7 **Movie:** *American Gigolo* (1980). Richard Gere.
9 *New Jersey People*
11 *Run Away With the Rich and Famous*
13 *Masterpiece Theatre: Star Quality*
21 *Blake's Seven*
31 *Bradshaw on the Eight Stages of Man*
S **Movie:** *Invasion U.S.A.*

9:30
5 *Duet.* Comedy series about a transplanted Easterner living in Hollywood, who makes his living writing detective novels.
9 *In Depth*
11 *Governor Cuomo Special*
31 *Filmmakers*
H **Movie:** *Blow Out*

10:00
5 11 News
9 *Keys to Success*
13 *Yes Minister*
21 *Mystery!: Cover Her Face*
31 *Window on World TV '85*
M **Movie:** *. . . And Justice for All*
N *Rock Around the Kremlin*

10:30
5 Sports
9 *Meet the Mayors*
11 *At the Movies*
13 *Monty Python's Flying Circus*

11:00
2 4 7 News
5 *Mission: Impossible*
9 *World Tomorrow*
11 *'Allo 'Allo*
13 *New Television*
21 *Nanny*
N *British Rock: The First Wave*
S **Movie:** *Hard Choices*

11:15
2 News

11:30
7 News
9 *It Is Written*
11 *The Honeymooners*
13 *The Mexican Tapes*
H **Movie:** *After Hours*

11:45
2 7 Sports

12 MIDNIGHT
2 *Rockford Files*
4 *Sports Machine*
5 *Solid Gold*
7 **Movie:** *Too Many Suspects* (1975). Jim Hutton, Kim Hunter. Detective Ellery Queen helps his police inspector father in solving a fashion designer's murder.
9 *Jimmy Swaggart*
11 *Star Trek*
21 *The Flapper Story*
M **Movie:** *Scarecrow*
N **Movie:** *Biquefarre*

12:30 a.m.
4 *Sports Pros and Cons*

12:40 a.m.
S *Urgh! A Music War*

1:00 a.m.
2 *Peter Gunn*
4 *Circle of Fear*
5 *Value Television*
9 *Joe Franklin Show*
11 *Tales From the Darkside*

1:10 a.m.
H **Movie:** *Angel*

1:30 a.m.
2 *Mr. Lucky*
11 News

1:55 a.m.
M **Movie:** *Lone Wolf McQuade*

2:00 a.m.
2 News
4 *Visiones*
5 *Christian Children's Fund*
9 **Movie:** *The 25th Hour* (1967). Anthony Quinn.
11 *Wall $treet Report*

2:05 a.m.
7 **Movie:** *White Feather* (1955). Robert Wagner, Jeffrey Hunter. Good Western dealing with a government agent who tries to convince an Indian tribe to move to a reservation.

2:30 a.m.
4 *First Estate*
11 **Movie:** *The Yellow Rolls Royce* (1965). Rex Harrison.

2:45 a.m.
H **Movie:** *Gotcha!*
S **Movie:** *The Happy Hooker Goes to Hollywood*

3:45 a.m.
M **Movie:** *Enemy Mine*

4:00 a.m.
7 *Guns of Will Sonnett*
9 *Return of the Saint*

4:20 a.m.
S **Movie:** *Turk 182!*

4:30 a.m.
7 *Tales of the Unexpected*
H **Movie:** *Ghostbusters* (cc)

5:00 a.m.
7 *Card Sharks*
9 News
11 *One Step Beyond*

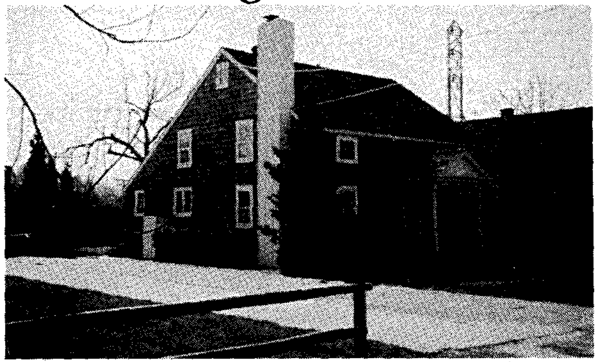
5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

5:40 a.m.
M *Maxtrax #30*

NEW YORK
TOWN AND COUNTRY PROPERTIES

Town & Country Properties is a weekly feature. **Special rates effective with the January 5, 1987 issue: $23.95** per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Add **$15.00** for NYM Box numbers. Display Town & Country ads are available at $280.00 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders only with American Express, MasterCard, or Visa. **Town & Country Properties** Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0736. **Contact Caryn Martin or Harriet Bernstein for special showcase information, billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

Village Saltbox



Really old, really sweet. Small scale, low ceilings, 3 bedrooms, 1½ baths. Wood burning stove, lovely ½ acre. Walk everywhere. Reduced for quick sale - $215,000.

Talk to

Tina S. Fredericks Realty

East Hampton, N.Y. 516-324-4418

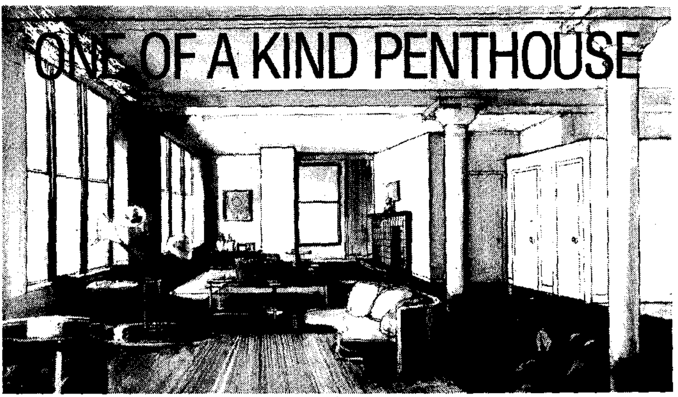
Bend in the River

This two-story farmhouse completely restored for maintenance-free living offers 4 large bedrooms, 2 full baths, large country kitchen with all appliances and great views of the river. 23 x 25 foot living room, den, enclosed breezeway, yellow pine floors and carpet, 2-car garage, full basement. Plus a delightful country guest cottage with fireplace and open porch facing the river. Over 5 acres of gently rolling property with weeping willows, pines, oaks, maples for added privacy with over 600 feet of Delaware River frontage. A wonderful value offered with terms at ....$295,000.

REBER REALTY

914-557-8600
914-557-8333
Rt. 97, Barryville, N.Y.
Sullivan County 12719

Call for an Appointment.
We have numerous comparable properties to show!



ONE OF A KIND PENTHOUSE

- ◆ Private Roof Terrace
- ◆ 1-3 Bedrooms
- ◆ Skylights
- ◆ Fireplace

120 WEST 18 ST.

(212) 627-8650
CORCORAN GROUP MARKETING, INC.
SALES OFFICE OPEN DAILY 10-6
An offering plan is available from the sponsor.

- ◆ Custom Finishes
- ◆ Huge Living Area
- ◆ Two Full Spa Baths
- ◆ Walls of Windows

APARTMENTS/HOUSES TO SHARE

Ryebrook/West—Twnhse share. 2 BR, 2 bth, tennis, pool. $850/mo. 914-793-1728.

CO-OPERATIVES/CONDOS
Manhattan

Murray Hill—1 BR, light, airy, 24-hr elev operator. Asking $140,000. Mtn $802.
212-687-0570/days 914-961-1857/eves

PARK AVENUE-30's 6 RMS
WONDERFUL 3 BR & LIBR ON PARK AVE
Superbly done 3 BR & libr w/gorgeous modern EIK, 2 WBFs on a sunny hi flr, total footage 2,000 sq ft. Asking $850,000 . . . Mt $1,742
Irene Leeds 212-832-5432
Residence: 212-734-2436
DOUGLAS ELLIMAN
GIBBONS & IVES

76th St East—Smartly furn and finished 1 BR coop, lux drmn bldg, spacious, bright. Move right in! $215,500 includes all. Lo mtn. Owner. No bkrs. 212-744-2459.

Gr. Village Nr. N.Y.U.

Rather Watch Sunset than cook?

Open vws from flr-to-ceil. windows off 1 NR/2Bth Trplx. Din area off sep kitch, grt clst. Trk lites. F/T Doorman.
Mnt: $1027. 75% T.D. Negot. $149K
Call Pam Plate
INTERIORS 212-477-6966

East 50's 5 RMS
CONDO TRIPLEX
2 TERRS/ 2 WBF's
Unique new listing in lux bldg. LR w/ WBF & dble hght ceiling, glass enclosed din area, mod kitch, mstr BR w/WBF & Jacuzzi bth, 2nd BR w/bth, terrs over 900 sq ft, must sell quickly, ask $740M nego.
LISA MEYER Res: 288-3962
STRIBLING 570-2440

• • • CLOSINGS • • •
Co-ops/Condos/Houses
SHELDON H. GOPSTEIN, ESQ.
(212) 349-6775

CPW/Low 70s
Duplex With Terrace
Charming 4 rm brownstone dplx w/terrace overlooking garden. Sunny, hi ceilings, fplc, expos brick walls. Low maint. Priced in high $200's. Principals only.
212-883-5369/wkdys 212-580-3440/eves

HOUSES FOR SALE/RENT
Manhattan

60'S EAST
TRULY ELEGANT HOUSE
DEG&I EXCLUSIVE
A unique turn of the century house for the elegant entrepreneur. About 4,000 sq ft on pretty st surrounded by trees, totally restored in move-in cond. 1st flr office or apt w/pvt entrance & planted garden. Upper 3 BR triplex has open terr. & pvt elev, central A/C, lovely hi ceils, WBFs in every rm, gingerbread moldings & crystal & bevelled windows. There is a cozy front parlor & sep LR, formal DR w/ garden stair, lge designer kit w/2 huge windws looking into gdns, marble bths & finishings are of the highest quality for the happy owner of this beautiful house. Priced under $2 Million & delivered entirely vacant.
NANCY WEAVER 212-832-5895/
Residence: 212-752-3655
DOUGLAS ELLIMAN
GIBBONS & IVES

SUBLETS

80's East—Lg 1 BR, furn, 1 1/2 bth, 24 drmn. terrace, high flr. 1 yr le $1750/mo. No fee. 212-722-7530.

SUBLETS WANTED

FL Businesswoman—Desires Manha sublet for summer, 1 or 2 BR w/gar Excellent ref. 813-949-4624.

NEW YORK

TOWN AND COUNTRY PROPERTIES

CO-OPERATIVES/CONDOS
Westchester

Co-op For Sale/River View—NW Yonkers, 1600 sq ft in charm Tudor bldg. 2 BR, 2 full bths, French country kit w/ cherry cabinets, FDR, 26' LR w/ beam ceilings & working fplc. Sunny w/ spectacular views of Hudson & Palisades. Conv 27 min ride to NYC. $150,000. Must e seen. Owner, 914-423-9750.

CO-OPERATIVES/CONDOS
Connecticut

tamford Condo—Lux hi-rise, walk to tation, stores, indoor prkg, 24 hr dooran. 3 BR, 2 marble bths, screened terace, W/D, D/W, sauna, pool, platform nnis, exercise rm, jacuzzi. $249,900. wner, 203-325-0624.

COUNTRY PROPERTY FOR SALE/RENT

ire Island—Saltaire to Ocean Bay Park. 2-362-7249 Arlene Jaffe 516-583-8158

EW YORK REAL ESTATE—helps you each 1.4 million readers. 212-880-0735.

SENSUALLY CAPTIVATING ON 48 ACS THE GREATEST LUXURY, A SELF-CONTAINED REFUGE w/ The Gift of Privacy, Quiet, Space. PLUS a Nature Premium—Water—Shimmering 4 Acre SPRG-FED LAKE w/WATERFALL, Miles of Woodland Trails w/Rocky Babbling Brooks. Overlooking Your Own Lake, 3 Bdr 3 Bth Home w/Lg Stone Fplc, Lg Country Kitchen, Glassed Sunrm. $385,000

VALUED PROPERTIES
Specializing in "Unique" Properties
914-292-8222

HOUSES FOR SALE/RENT
Connecticut

Ridgefield—Artistically-designed, 3 BR, 2 bth, lodge home. 2 acres/seclusion. Screen porch, hot tub, massive fldstn fplc, new kitch. Hist town, fine restaurants. 1 hr NYC. $310,000. 203-438-9760.

LAND AVAILABLE

Build Your Dream Home—7 acres, 800' river frontage in CT. Incredible views and privacy. Only 1 1/2 hrs NYC. $550K. Owner. 212-308-0893.

HOUSES FOR SALE/RENT
Brooklyn

Beacon Court. 1-Family Town Houses
A limited edition. In prestigious section of Brooklyn, 3 BRs, 3 bth, fam rm, EIK, cathdrl ceils, skylites, priv gar, priv rear gdn. From $350,000-$375,000. Save w/8-yr tax abatement. Wkdy 718-238-1354.
Open House Sat & Sun 12-5 PM.

Park Slope

ONE OF A KIND

Spectacular 1889 mansion, all original detail intact throughout. Built 23' X 65' plus lovely garden. Four stunning owner's floors plus high income rental. Mahogany, parquet, stained glass, pocket doors, bay windows, passthrus, wainscoting. Historic Park Slope's finest location.
Ours Exclusively $725,000
PARK WEST REALTY
718-789-9400

APARTMENTS/HOUSE EXCHANGE

Outside San Fran—2 BR furn condo. Walk to BART. For 1 BR NYC. Call 800-524-0505 8-4 EST or 201-272-5772/eves.

REAL ESTATE LINE LISTINGS REACH 1.4 MILLION READERS
Contact Harriet Bernstein
212-880-0735

VACATION HOMES FOR SALE

Lakefront Co-ops—Seasonal cottages, pool tennis, full lake rights & beach. Prime Catskill location. Only $19,900. Low maint. Write: Loch Sheldrake Beach & Tennis, Inc. Box 165, Loch Sheldrake, N.Y. 12759, or call 914-647-6867.

Fire Island/Cherry Grove For Sale
Renov house on lg lot. Great income.
Open house, Sat/Sun 2-5pm.
$229,000 212-929-4892 516-597-6891

SUMMER RENTALS

RENTING A LEISURE HOUSE FOR THE SEASON?
For Summer Rentals, Summer Shares, Vaction Rentals and Winter Rentals, look for our **SEASONAL RENTALS** column in NEW YORK'S new TRAVEL Section.
Call Diane Woodstock
212-880-5406 to place an ad.

TRAVEL

ew York Travel is a weekly feature. **Special rates effective with the January 5, 1987 issues:** one-time ad, $25.00 per line; four-time ad, $24.50 per line; eight-time d, $24.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed y a dash. Minimum ad, two lines. Ad **$15.00** for NYM Box numbers. Display classified ads are available at $376.00 per inch, one-time insertion. Complete rate ard available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only ith American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0735. **Contact iane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOURS & TRIPS

LA SELVA
Find American Hospitality
the Amazon Jungles of Ecuador.
ersonalized itineraries, gourmet food, cellent accommodations. In the jungle ything is possible . . . **LA SELVA**
800-247-2925
Or see your local travel agent.

Alaska—$200 da, Rm/food, tours, homes, "treated as family". 378 Eaidge, Fairbanks 99712. 907-457-2795

Spain—Free broch. Bravo Tours. -272-8674 or 201-641-0655 in NJ.

vate Yachts For Special Events
.Y. Harbor all year, since 1972.
la Yachts, Pier 60. 212-307-0985

INDIA YOUR WAY
interests, your pace. Customized
ry. Kashmir/Nepal. Brochure.
ALL COLLECT 203-245-1599
R EAST TRAVELLER, INC.

Country Weekends—Brochure. Greeley Sq. Box 20001, NYC 10001. 212-862-4646

EastQuest...For Offbeat Travelers
China, Tibet, Nepal, Burma, Thailand, Bhutan. Free brochure. 212-406-2446.

NEW YORK's TRAVEL—$25.00 per line, 2 line minimum. $376.00 per inch. Call for more information. 212-880-0735.

CRUISES

"Roam The World By Freighter"—Facts, destinations, recommendations on unusual 1st class cruising, foreign & domestic, $3. Travltips Assn., Box 188U1A, Flushing, NY 11358. 718-939-2400.

BAHAMAS SAILING CHARTER
Immaculate 45' sloop, sleeps 6, exper'd Captain. Many exciting itineraries avail. Call Katherine. Free broch. **212-481-7137.**

Dear Travel Advertisers.

There's a new destination for your advertising message: NEW YORK TRAVEL — a new weekly feature.

An ad in NEW YORK TRAVEL reaches your best prospects: 1.1 million affluent readers who are passionate about travel and have a median household income of $96,100, surpassing that of the Sunday New York Times' readers — $81,900.

NEW YORK readers are frequent domestic travelers. 55% above the national affluent average: 32% more likely to travel outside the United States, and 154% more likely to do seven or more times a year; 64% hold a valid passport, which is 48% more than the affluent average.

Source: 1986 MMR

CAR RENTALS

EUROPE by CAR
ONE ROCKEFELLER PLAZA
NEW YORK, N.Y. 10020
(212) 581-3040
Savings On
CAR RENTAL • PURCHASE
LEASE

AIRLINES

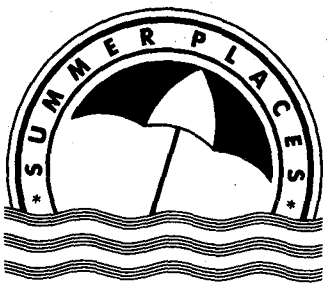
JETTING TO EUROPE
Daily departures to London, Paris, Zurich, Geneva, avail on regularly scheduled airlines. Min fare only $200 roundtrip. Res & info:718-262-8058,Tu-Sa.2pm-9pm.

LEARN TO FLY
Custom, private flight instruction for NYC people. Special intro & gift pkgs. We are dedicated to your aviation experience. **FREEDOM AIR 914-255-7389**

NEW YORK **TRAVEL**
Continued on Next Page

Continued from page 189

SEASONAL RENTALS



Fire Island—Ocean beach. Jerry's Rms & Apts. 516-583-8870. Res now Mem Hol.

Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swim, bicycle, free golf. TV, tennis. Spring Mid Wk pkg 4 day/3 nite $69. Shelter Island 11965. 516-749-2001.

Berkshires Share Community—12 hses w/fplc, on lake, 130 wooded acrs. 9 tennis courts, htd pool, stables, sailing, waterskiing, softball, v'ball, much more. 15 mins Tanglewood. 212-288-7370.

NANTUCKET ISLAND
Prime vacation homes for rent in all areas of the island. Best selection now. Families only. Homes from $1000 per week with a 2 week minimum. Open 7 days a week. **The Maury People. 617-228-6853.**

Southampton 6 BR, 3bth—20' X 40' heated pool, hot tub on sundeck, 2 blks to town, 5 blks to beach. Grouping house. Call Lane, 718-459-7500 days.

France. 17th Cent House In Burgundy OR **Paris Suburb Apt.** Both B&B at $330 a week/per couple. Nancy 212-289-6342.

Fairfield, CT Fully Furn—Beaut 4 BR, 2 1/2 bth Col w/in-grnd pool, priv estate, 60 min NYC, beach, shops. $3500 mo. Kathy O'Shea, 203-255-3513. Fairfield Cty RE.

Golden Acres Farm & Ranch
The resort for families and single parents w/children. Ride horses, feed animals, in/out pools, hot tub, sauna, play nite paddle ball and tennis, day camp & nursery. Nr Catskill Game Farm, Cooperstown, Howe Caverns. Brochure:
Box NM, Gilboa, NY 12076.
Toll Free 800-252-7787; 800-847-2151.

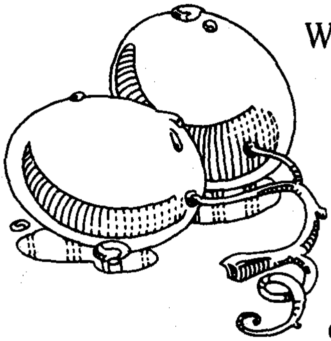
So Dutchess, NY—Peace and tranquility. Antique farmhouse, barn, pond, 3 1/2 acres, country road. 1 1/2 hrs NYC. 4 BR, 2 1/2 bth. 5/15-10/15. $10,500/seas.
Spectra Realty 914-279-2922

Mahopac—1hr NYC, beaut 3BR hse, furn, 1 blk lake. $6500 seas. 914-628-4800

GURNEY'S INN/RESORT & SPA
TIME SHARE WEEK.
Avail for purchase at reduced price.
Contact Joy Solomon. 212-687-7528

Montauk At Ocean—Contemp 5 BR, 4 bth, Spa. Biwkly. 516-269-6177/668-5355.

Rent at our beach and peel a grape.



We're so anxious for you to enjoy the fruits of your labor this vacation, we'll put a complimentary bowl of chilled fresh fruit on the coffee table of your Sea Crest beach apartment.

Why settle for anything less than the world's finest beach at one of the world's finest resorts. Call now while choice accommodations and dates are still open.

SEA CREST AT AMAGANSETT

Drawer X, Amagansett, NY 11930, (800) SEA-DAYS, 516-267-6100

SEASONAL RENTALS WANTED

Eastern LI Shore—We're seeking rental of oceanfront house for week of 6/20 & week of 8/22. Prof couple, ref's. Eves 201-573-1624. Days call Leslie 201-227-9100.

BED & BREAKFAST
Middle Atlantic

Wash DC, Kalorama Guest House
Charming Victorian townhome, decorated with antiques, downtown convenience & old-fashioned hospitality. Continental breakfast included. For brochure: **1854 Mintwood Pl., N.W. 20009. 202-667-6369.**

Baltimore, MD. Shirley Guest House
Elegant Victorian mansion, decorated with antiques. Short walk Inner Harbor, financial district, cultural center. Continental breakfast included. For brochure: **205 W. Madison St., 21201. 301-728-6550**

BEAT SOARING HOTEL RATES
While you enjoy the comfort of staying in a private Manhattan apt. Min 2 nights.
Manhattan SleepEasy 212-580-5502

Dedicated Self-Indulgence—50 mi NYC. Gourmet brkfst, antiques. Pig Hill B & B. Cold Spring-On-Hudson. 914-265-9247.

Enjoy Westhampton Beach—Victorian home. Tennis, pool, beach. 516-288-1559.

INNS & LODGES
New York

Lanza's Inn—Livingston Manor, 12758. 7 RMs, priv bth, 2 hrs NYC. 914-439-5070

Village Latch—Southampton's ultimate romantic escape inn! 516-283-2160.

Southampton The Old Post House Inn—Van p/u at train or beach. 516-283-1717.

HUFF HOUSE

C1889—4th generation resort specializing in hospitality. Scenic mountain views, spring-fed lakes, golf, tennis, & heated pool. Excellent cuisine & wine list.
Roscoe, NY 12776 914-482-4579

Experience The Romance—Of traditional elegance and the exhilaration of white-water rafting at The Friends Lake Inn. Call or write for brochure: 518-494-4751. Friends Lake Rd, Chestertown,NY 12817.

INNS & LODGES
NJ, PA, MD, Wash DC

Mountain Lake Inn—Priv bths, beach, gourmet meals. Unspoiled woodland walks. Bradford, NH. 603-938-2136.

VILLAS/CONDOS
The South

Lux Condo Marco Isle, FL—2 BR, 2 bth on beach, fab view, pool, spa, sauna, tennis. Summer rates. Ownr. 216-951-5473.

Hilton Head Isl, S.C.—Sea Pines Plantation. 2 BR villa with pool. 1 block from Harbour Town. Owner 718-372-4258.

VILLAS
Worldwide

VACATION VILLAS
& Apartment Getaways
COTE D'AZUR
ITALY
IBIZA
SPAIN
OVERSEAS CONNECTION
212-769-1170
70 W. 71st St. 1C, NYC 10023

VILLAS/CONDOS
Mexico

Puerto Vallarta—Lux apt, fab vie ocean, pool, maid, sleeps 6. 516-829-8

Ultimate Elegance—Lux Puerto Valla *villas w/servants and pools, sleep 2- $50 ea/per night. Brochure.* 503-661-1

VILLAS/CONDOS
The Islands

COVECASTLES

Architectural Digest Travels selecte **Covecastles** for the cover and si pages in its Spring 1987 editio Digest says, "An unspoiled beach *fine white sand . . . a synthesis of th* best . . . for people who cheris privacy . . . an environment of e treme comfort." Anguilla, B.W.I.
(212) 686-3460 or 686-7449.

Bahamas, Paradise Isle Villa—1 BR LR & 1/2bth, casinos, pools, priv bch ter sports, Ownr 201-656-0505, 569-

ACAPULCO OCEANFRONT G
4 BR, studio, pool, servants, drive van. Very favorable rates. **607-797-**

St. Maarten Cupecoy Beach—L oceanfront condos overlooking Ca an. 1 & 2 BR suites. 215-885-9008.

St. Thomas, US Virgin Island
Watergate Villa. 2 BR beachfront C 2 pools, tennis, beach, TV. $85 April 30-Nov 15. Monthly rates avai 201-233-9770, eve/wknd 212-794-91

SERVICES AND SALES

New York Services and Sales is a weekly feature. **Rates effective with the January 5, 1987 issue:** one-time ad, $40.00 per line; four consecutive ads, $32.45 per line per issue; seven consecutive ads, $27.85 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-880-0735. **Contact Ron Stern or Michael Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ANTIQUES

9-Ft. Japanese Carved Figures—Other startling finds. Nation's largest antiques resource. 104 galleries. Manhattan Art & Antiques Center, 1050 2nd Ave, 55 St, 212-355-4400, 7 days

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25 St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

APPLIANCES

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, w12-513-1513.

Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri. 9-5pm with make/model number for low price. Pricewatchers, 718-470-1620.

ASTROLOGY

Morris Fonte, Host Of Tele-Psychic—JHF Channel 44, Sun. 7-8pn.. Live callns. For private readings, 212-685-0477.

AUTO/RENTALS

olumbia/Greene Counties - Catskill/ ludson Region— Daily, weekly, monthly ates. 3 mins. to RR station. Stan Martin ord, Inc. 518-828-4173. Call for resv.

loliday Payless Rent-A-Car—New cars. ong Island City. 718-361-1212.

RENT A MERCEDES
Day, Weekend, Week
’s Sedans
Call anytime: 914-968-8200

CAREER SERVICES

reer Trauma?—Why? Free meeting on reer strategies. The Career Advantage. ll 24 hrs. (212) 741-0753.

CHILD CARE

'our Children deserve the very best
CHILDCARE
oroughly screened American Nannies
ive-in childcare - Summer or Year
NANNIES ACROSS AMERICA
4 Warren St. Stamford, CT 06902
(203) 359-3071

CLEANING SERVICES

le Elves, The Professionals—House office cleaning. 212-674-2629.

t Cleaning Svc—Dealing with dirtlential/commercial. 212-619-6262.

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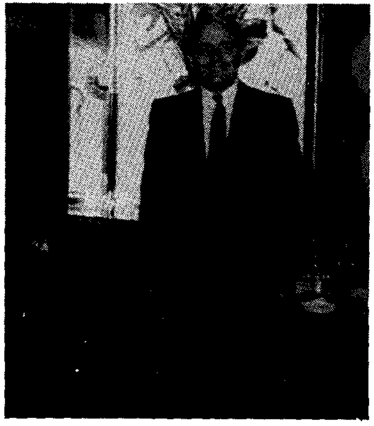

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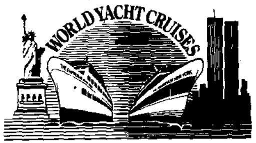

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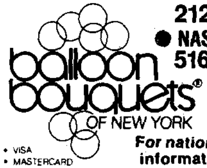

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Ads are typeset solid in upper and lower case only. No indent spacing. First words set in boldface type in upper and lower case. Phone numbers must include area code. Approximately 36 characters per line. (Count each letter, space or punctuation as one character.) Use punctuation marks for proper sentence structure. Minimum size is two lines.

Services and Sales and Health and Fitness ads are $40 per line for 1 time order, $32.45 per line for four consecutive weeks, $24.85 per line for seven consecutive weeks; Town and Country Properties ads are $23.95 per line (flat rate); Travel ads are $25 per line for 1 time order, $24.50 per line for four time order, $24.25 per 7 time order; Strictly Personal ads are $27 per line and $15 for NYM Box Number. First page placement for Strictly Personals is available for an additional production cost of $50.

Deadline is Monday at 5 PM for issue on sale the following Monday. The Strictly Personals section is limited in space and closes when full. Ads can be placed with MC, VI and AX. Please indicate expiration dates.

Name ____________________

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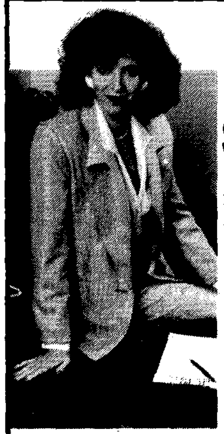
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NEW!
Address Your Response This Way:

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New York, New York 10163

Attractive, Athletic Attorney—36, 5'8", 150, Jewish (non-religious), muscular build, serious runner/tennis player. Enjoys fine dining, theater, walks in park. Manhattanite without emotional garbage, *seeks successful, sensitive, athletic, sen-*suous Manhattan woman for fun, mutual support, maybe jogging together through life. Photo, please. NYM A942.

Urbane, Sexy Male—With laughing eyes. Slim, 41, non-smoker, very successful publisher, unpretentious but one of the city's powerful restaurant critics. Seeks *successful equal with style, brillance and* savior faire. Photo/phone. NYM F277.

Bachelor Number 1—27, slim, Jewish doctor, GQ looks, athletic. I love sports, the arts, travel. Seeking educated, romantic beauty. Photo for reply. NYM F287.

Attorney, 44, 6'—I am successful, goodlooking, kind and generous. I need a woman for a close, intimate relationship. NYM F284.

Westchester Chiropractor—Health-oriented Jewish male, 30, considered very handsome and down-to-earth. Enjoys NYC, outdoors, sports, music enthusiast, sailing. If you're a secure, sensitive, nonsmoking female with a positive value system and a great smile, please send bio and photo if available. NYM F282.

Lifelong Commitment—Is what I am looking for. You should be a woman who has the strength of character to participate in such a vow, combined with the personal courage necessary to expose yourself to the inherent vulnerability involved. You are bright, moral, genuine, youthful (24-30) and have great depth to your strength of character. I am an overeducated, very athletic, financially secure entrepreneur who is tall, slim, muscular and hopefully offers as much as I am requesting. Please send bio, photo (a must) and phone number. NYM P786.

Handsome Surgeon-Entrepreneur—With a spirit of adventure, romance and passion for life, love, play, work. A slim, self-made multimillionaire, very fit, mid-30's, Jewish. Ready to share love, marriage, family, with a sincere, classy, gorgeous lady, 33 or under, non-smoking - who would like to be treated royally. Specify weight, height and photo necessary if desire reply. NYM F289.

Fun-Loving, Striking Brunette—Professional, loving Jewish female, 37, 5'5". Likes to ski, hike, theater, travel. Seeks attractive, self-aware man with warmth *and sense of humor for serious relation-*ship. NYM F283.

Happy, Youthful LI Male—62, 5'8", slim, retired. Seeks right lady to share interests, romance, love of foreign travel. Photo, please. NYM W361.

Charismatic CEO With GQ Looks—36, 6', athletic, fit, secure and romantic. Seeks stunning and successful, female professional counterpart, 25-35, slim, who is independent and self-assured. Sharp wit a plus. Photo a must - will exchange. NYM F280.

Climb Every Mountain—Are you more than handsome, compassionate, highly successful and over 5'9"? Do you believe in the metaphysical and the empirical? If so, dreams and fate may have conspired. I am a beautiful, elegant and caring lady who with a lot of hard work, integrity, education and luck is the CEO of a multi-million *dollar organization. The tangible is easy,* the aesthetic harder. I continue to climb personally and professionally. Join me up the mountain, for we enjoy the climb, the plateaus and the skies. In the process we can share all that interests us, for we are open to learning, giving, growing and laughing. My attributes are: tall, thin but shapely, 36, dark hair, light eyes, formerly *married, no children, and Jewish.* Your attributes must also be outstanding, for we are both vain and like to be the brightest and best-looking couple who possess that special presence. If you have the same aspirations, are equally accomplished and have access to a car, note/photo/phone. Will exchange. Thank you. NYM F281.

Female Bohemian Banker—Slim, funloving, dark hair/eyes. Seeks Jewish man with mind in sixties, body in 30's and IQ in three digits. NYM C699.

Lawyer, 30, 5'10"—Handsome, romantic. Seeks slim, pretty, cuddly professional, Modern Orthodox (or willing to learn) lady, 24-30, career-oriented with varied interests. For lasting relationship. Photo/note/phone. NYM P733.

Extroverted Entrepreneur—Attractive, caring, Jewish woman of prime stock, 40, seeks blue-chip man for merger/ exercising of mutual options, dividends: affection, fun and a well-trained customer *service department.* NYM A862.

Is Love And Marriage Once More—A
impossible dream for an attractive, ed
cated, lively, blond Manhattan woma
writer past mid years? The "Dream":
5'9" plus, financially secure man, 60is
kind, fun, still learning...NYM W313.

A Rare Blend—Attractive, single whi
male. Founder of several famous resta
rant chains - wealthy, exciting. Seeki
lively, interesting, pretty, good-sense-
humor female, 28-35. Please send a
cent photo/phone, a must. NYM W31

Jewish, Marriage-Minded Man—32, s
cessful, 5'8", 180 lbs, seeks a very spec
woman who weighs anywhere from 1
180 lbs. Thank you. NYM P771.

Beautiful Jewish Female—24. Se
male, 24-29, non-smoker, to share
with. Recent photo a must!! NYM F2

Exciting And Refined—Yet playful
energetic. Very attractive, bright pro
sional woman, 39, with integrity
style. Seeks special man, 35-49, wh
successful, bright, and interested in
ing, sharing, fun and laughter. N
smokers . Photo appreciated. NYM F

**Passion For Passover—Plus m
Uniquely attractive, unconventional
town girl" (sensual, sensitive, succes
with downtown spirit, style and soul. A
still seeking fun-loving male counte
(42-58) who has lots of empty (but sp
space to share, with great views/expos
varied features/options and available
term "parking space". This intriguing
seeks uncommon, illuminating, se
and successful soul mate for sharin
credible passions/outrageous fort
fabulous friendship. NYM F285.**

Available For Immediate Delivery—5'11", 168 pound MBA. Former tennis pro, nightclub owner, stockbroker. Currently working as systems analyst. 34, handsome and almost perfect. Hoping to find attractive, self-confident woman. Photo/note/phone. NYM C743.

An Ideal Mate—Beautiful, bright, fun-loving Jewish female, 35, seeks warm, witty professional male, 35-42, with traditional Jewish values, for a serious relationship. Enjoys theater, movies, country weekends. NYM A949.

Wildly Adventurous—Non-religious Jewish male, 25. Seeking intelligent Oriental beauty to share life's finer moments. Note/phone/photo. NYM P817.

Exceptional Opportunity—Available to a special lady of beauty, charm and intelligence. 28, 6'2", professional male whose integrity, intellect and looks stand out among the rest. Note/photo. NYM W363

Looking For Cultured—Attractive, afflu- nt outdoorsman who loves life. I am an ffluent, cultured, professional, attrac- ive, 40's, non-smoker. NY/Westchester referred. Bio/photo/phone. NYM P818.

onversations!—Attractive, slim Jewish nan, 40, seeks woman for experiences, rowth, relationship. NYM W372.

ll Adore Your Kids—Seeking engaging, chieving, gentle single father, for love, mance and joys of raising a family with is warm, very pretty, petite, energetic, nerous, 40-year-old, Jewish profession- woman. NYM W364.

andsome, Funny, Warm—Sincere and ccessful, single white Jewish male, 32, slim. Loves sports, music, outdoors, vel. Seeking a pretty, slim, bright fe- ale, 25-32, who's sweet, honest, has a eat sense of humor and a warm heart. ase send photo/note/phone. NYM 365.

Adjectives—Energetic, creative, intelli- nt (MBA), pretty, slender, warm, pro- sional, Jewish gal (27). Seeks male nterpart (27-35) for sharing carousel es, deep conversation, gym and dance b workouts, museums, travel. Note/ to, for lasting relationship. NYM 66.

gle Jewish Female—28, 5'7", enjoys kees, rock, movies. Seeks healthy re- nship with sincere, honest Jewish e, 25-38. NYM A983.

cer Turned Pediatrician—33, 5'6", ler, romantic, fun-loving who enjoys le, exercising, NYC. Seeks profes- al, healthy, emotionally available sh man, 30-40, for mutual commit- t. Note/photo, please. NYM A950.

le Male—42, tired of singles bars, ng for female, 35-45. NYM A951.

ney—30, 6', wants elegant, trim, ing, funny Jewish female non-smok- -30 (MD, JD, DDS, etc.). Likes danc- old movies and outdoors. Phone/ a must. NYM W367.

ing For You—At the Metropolitan um, in restaurants, on the streets of ity. You are 28-45, have long dark and the business suit you wear nev- es the beauty of the woman within. photo. NYM A952.

Attorney—41, good-looking, cultured, intelligent, successful. Would love to meet nice, warm, pretty woman under 35. Phone/photo, a must. NYM A947.

Successful Television Professional—35, Manhattanite, seeks professional woman, 28-37, non-smoker for romantic relationship. Note/phone. NYM P820.

Attractive And Cute Female Exec—31, looking for professional (doctor, lawyer or businessman). Love travel, dance, movies, nice restaurants. I don't drink but love to have fun. Photo. NYM A953.

Young Jewish Widow—Attractive, successful, slim, affectionate, vivacious. Loves sports, travel, theater, dining. Looking for a lasting relationship of love that will make a life complete with man, 40-55. Photo/phone/bio. NYM P821.

Western Woman—Settled in Manhattan - tall, pretty, happy redhead. Wants to meet a bright, warm man, 37-45, who enjoys nature, things spiritual and occasional silliness. Phone/photo. NYM P822.

Beauty, Brains, Breeding—Tall, slender, tender, sophisticated/outdoorsy, blue-eyed brunette, successful realtor, PhD, ex-model, 39, seeks eclectic Waspy male, dashing, traveler. CT/NY. NYM A954.

Only Italian-American Man—35 plus, will enchant this sincere, secure, sexy woman. POB 3393, NYC 10185.

What Can I Say?—I want everything. I'm an attractive woman, 37, looking for a man who wants friendship, family and more. I work in photography and art. I live in Fairfield County but often come into the city. Photo/note. NYM A956.

Romantic Brown Eyes—Warm, attractive, successful, 30. Enjoy travel, beach, dancing. Looking to settle down with financially secure man. Note/photo. POB 437, Little Ferry, NJ 07643.

Gay Woman—Attractive, successful, financially secure and emotionally stable seeks counterpart. NYM A957.

Very Special Man—36, 5'11", Jewish, attractive, athletic, Ivy-educated, very successful, sensitive, with traditional values. I'm divorced, but fortunate to have everything except what I want most: the right woman to share with. If you're very attractive, refined, bright, athletic, active, 28-36, and looking for a lasting relationship, write with photo/phone. It could be the best initiative you'll ever take. NYM P824.

Dynamic/Romantic Jewish Male—38, very successful, attractive, humorous, bright, warm and caring. Seeks very attractive Jewish female, 25-35, who's secure, sincere and successful. I love candlelight dinners, weekend getaways, boating and the beach. I am looking for the romantic encounter of my life. Photo and phone a must. NYM P825.

New Age/Transformation—Mean anything to you? Pretty, 28, seeks awake male, 27-38. Photo. NYM W369.

Last Night I Dreamt—I went to Manderley again. You were 6' tall, handsome, 35-45, childless. Race no issue. I'm 35, college-educated and love old movies - as you do. Photo, a must. Let's meet at Manderley. NYM A958.

Spring Fever—Single Jewish female, 36, seeks male companion/friend. I am 5'7", slim, athletic finance professional, independent of mind and spirit. You are of like mind and seek a new friendship with unlimited growth potential. Note/phone/photo optional. NYM W300.

Very Attractive, Petite—46, female, Jewish, non-religious. Have always been monogamous. Love Mozart, museums, disco and lots more. Successful at work and home life, affectionate, happy, easy-going. Classy and elegant yet down-to-earth. Looking for an open, enthusiastic male counterpart, age 42-52, 5'7" plus. Please respond if you are ready for a rewarding relationship. Photo, please. NYM W370.

Open, Spirited Male—Tired of those men who make you promises and never keep them? Those who desire passion, class, courage and honesty in a warm, open, successful, adventurous, Jewish professional man, please respond. Please be 35-50, clear about who you are, successful, spirited, love family, suburban and country living, fine lingerie and ready for the real thing. Bio/photo/phone. NYM W371.

Very Attractive, Bright—Professional, 27. Loves her job, theater, travel, Mets. Seeking corporate counterpart - gentleman, to share laughter, friendship and romance. Photo. NYM C720.

Pretty, Shapely Blond—39, seeks handsome single male, 35 plus, for serious relationship. I am warm, tender, loving and intelligent and desire the same in my mate. NYM C717.

I'm For Real—Bright, energetic, handsome, stable, Jewish professional man, 29, 6'1". Loves laughter, movies, music, travel and sports. Seeks tall, easygoing woman for quality relationship. Photo appreciated. NYM C711.

Missing Someone Special—In my life. This warm, romantic Jewish dentist, 30, well-built, attractive, would love to share his heart. Bio/phone. Photo if possible. NYM A960.

Seeking Tall, Attractive—Italian lady with no family problems, 5'7"-5'10", 35-45, non-smoker. Likes dining and traveling. Italian man from NJ, 54, 6'1", 205 pounds, has no family, successful businessman, gentle, caring, non-smoker. Phone/photo/note. NYM C712.

Mensch—49, tall, slim, attractive business-owner seeks haimisheh lady for relationship plus. Photo, a plus. NYM A961.

Attention Jewish Female—(22-32). Attorney seeking partnership. 29, 6'2", handsome, amiable, traditional, virile. Interests range from Godard to Gleason. You're sincere, secure, marriage-minded, appreciate lively intellect and incorrigible wit. Photo. NYM C719.

Younger Than Springtime—Very attractive, 5'6", Jewish widow, wants to meet quality mensch, 52 plus, who understands TLC. NYM A962.

Attractive Jewish Male Doctor—31, 5'10", athletic, warm, sincere and caring. Seeking a special Jewish woman, 24-30, to share the best of what life has to offer, be it in the city, the country, on the beach or on the ski slope. Note/photo a must. NYM C714.

Princeton Professor—Moving now to NYC, 32, very successful, creative, handsome, fit, well-traveled, warm, taste for adventure but ready for commitment. Seeking beautiful, highly intelligent and accomplished woman, 25-32, who values the best things in life. Note/bio/photo, please. NYM A948.

Good-Looking Male—Ad exec, 43. Seeks intelligent, gentle female with great body for lasting relationship. Photo. NYM A963.

Overeducated Man—45, 5'10", slim, nice-looking, affluent. Seeks lovable, marriage-minded woman. NYM C715.

Professional Male, 31—Slim, attractive, sensitive. Seeks female, 23-28, college-educated, non-smoker. NYM C716.

Non-Judgmental Exec—55, seeks friendship and joy with a stable and liberated woman. POB 124, Flushing, NY 11379.

Good-Looking Male Designer—41, seeks sincere female for real relationship. Photo/phone, please. NYM A964.

Big, Bright, Beautiful Eyes—NJ gal - attractive, intelligent, slender, 25. Seeks sincere, caring, witty and intelligent man, 25-35. NY/NJ. NYM C710.

Create A Date!—Romantic, successful Jewish man, 33, 5'10", wants your ideas for a wonderful date! I'm an Ivy grad, handsome and fit, in finance, and love sports and the arts. You're a non-smoking Jewish woman, 25-33, very cute, bright and romantic. My ideas: beach, picnic, pizza, tennis, museums, Sunday Times, cozy dinners and post-graduate cuddles. Sound good? What are your ideas? Photo, please. NYM C718.

Quiet, Sensitive, Shy—Professional lady, 56, unencumbered and secure, interested in mysticism. Looking for kindred soul, music lover or musician, willing to explore deep communication beyond words. NYM C713.

Professional Man—Financially successful. City and country homes. Tall, good-looking, considerate. Likes to travel. Interested in meeting a trim woman of medium height, in her early to mid 30's, with an eye toward building a relationship. Would appreciate a note and recent photo and then I'll call you. NYM P826.

Recently Arrived Man—Searches for elusive divorcee who is warm and high-spirited, strong-minded and creative, widely and deeply read, lover of art, poetry and chamber music, slim and very attractive, mid to late 30's. I am warm and open, dedicated MD scientist, politically left, Jewish atheist, 6', athletic, reportedly handsome, divorced, young-looking 50. Photo essential for reply. NYM A965.

Travel With Slim Ms. Psychologist—Spring love, music, poetry, green places, Boston/NYC, non-smoker. NYM P827.

This Tall Christian—New to NYC, non-smoking exec, financially secure and age 36, is still sane and together but seeks to share the NYC craziness with a tall, gentle woman counterpart. If your smile is as large as your heart and friendship and romance are in your future, a note (and a photo if you wish) could be the start of something big. NYM A966.

STRICTLY PERSONALS

I'm A Businessman of 48—Balding and overweight/looking for the perfect date/who might become my lifelong mate/It's best of all if you're tall/send a letter, I'll answer all/a little tennis I do do/and in the winter skiing too/so if you're looking, think of me/perhaps you are the one to be/Wasp in Westchester. NYM A959.

Cybill Shepherd/Ali McGraw—Sought by Harvard Wall Streeter. You're 22-32, Jewish, golden-hearted, gorgeous, romantic. I'm 6'1", dashing, kind, charming. Non-smoker. Photo. NYM P829.

Self-Made, Very Successful—NYC real estate entrepreneur. Personable, caring, very handsome, charming, unpretentious, desirous of a family. Seeks an appropriate mate, who is at least college-educated, extremely bright, warm, vivacious, nurturing, naturally beautiful inside and out. About 25-32. Note/photo (returnable) essential for response. NYM W373.

Charming, Romantic—Male, 33, handsome, green-eyed, 5'8", good sense of humor, successful, outgoing, fun-loving. Seeking attractive, mature, successful woman, 24-35. Photo. NYM C721.

High Priority—Warm, bright, attractive professional woman, 35. Loves the arts, travel, psychology. Seeks to share life with an intelligent, communicative man of wit, heart and soul. NYM A967.

Male Dr. Ruth Type—Seeks female adult Baby Ruth type, under 35. NYM P834.

Attractive, Affectionate, Successful—Together Jewish woman with a zest for living. Enjoys the arts, theater, museums, travel. Seeks a male counterpart for committed relationship. George Segal types a plus, 48-55. Photo/phone. NYM A968.

Romantic Adventure—Good-looking, very successful exec, 39, great blue eyes. Looking to complement my life, not change it, with an amorous relationship with a slim, attractive woman, 25-40. Phone/bio please. NYM P830.

Shy At First—Bright, attractive lady, 31, seeks confident, quietly exciting man who enjoys art, a home, and dreams of sharing his life with someone special...which I am. NYM A969.

Successful, Savvy Lady—Runs her own highly profitable company. Wants to meet a vital, successful professional man, confident enough to feel relaxed with a star-quality woman who will look at him with admiration and approval. 5'7", blue-eyed brunette, fitness, culture, please. She's 40. He's 40-55. Photo/note/phone. NYM W374.

Intellect, Athlete, Esthete—Handsome, warm and romantic, award-winning architect with multople gifts in music and the arts. Seeks his equivalent. You are, then, a willowy, athletic and mercilessly beautiful Jewess, 28-36, whose autonomy, brilliance and accomplishments are balanced by your ardor, need for intimacy and provlivity to work on significant relationships. You are a spiritual daughter of the Nine Muses and express your sensual and intellectual curiosity with wit and fluidity. You have no bad habits or diseases but any latent oenophilia may be treated with compassion if you respond with note and photo. NYM P831.

Honest, Sincere, Successful—37, tall, athletic businessman, tired of running around to find that someone special. I love the ocean, horseback riding, travel abroad, theater and fine dining. I also know how to treat a woman. If you are tall, honest and down-to-earth, respond with phone/note/photo. NYM P828.

Gay Female Executive—26, attractive, witty and sensitive, seeks feminine gay woman. Note/photo. NYM A970.

Eye Physician—Jewish male, 32, seeks female eye MD. Object: a perfect 20/20. NYM P832.

I'm 52 And Better Than New—5'9", 170, sensitive, secure, savvy sailor. Please be a lady, late 30's, classy, caring, bright, athletic. Bio, photo, phone. NYM P839.

Warm, Wonderful, Witty—Handsome Jewish attorney, 30, gentle, with everything going for him - but still looking for final piece in the puzzle. If your contours fit the bill, please write with photo/phone. NYM P833.

Transplanted Southern Beauty—Of refined tastes, seeks prominent, rich, tall gentleman, 40-50 years, for lifelong commitment. I am Christian, slim, 5'7", rich and emotionally secure. Intelligence, charm, sincerity and monogamy are essential. Bio/photo/phone. NYM W376.

Looking For One Special Man—Who is a warm, intelligent professional, interested in future marriage and family. I am an elegant, kind, slim, 5'8", attractive physician, 36, who loves good times with friends, antiquing and winter skiing. Enjoy city living/country play. Note and phone. NYM P835.

Very Handsome Attorney—Nice guy, 33, Jewish, seeks attractive, intelligent woman, 25-33, to share the good things in life. Photo/phone. NYM A971.

Good-Looking, Successful, Sincere—Gentleman, athletic, 50. Looking for that special, sensitive lady who enjoys Manhattan life. I have the beach house, all you need is your bikini. Photo/phone. NYM P836.

Attractive Professional Lady—Unmarried, unbitter, unbored, slim, warm and friendly. Enjoys the country, children (have none) and the NY Times. Seeks a professional man (late 30's-mid 40's) who, like me, is successful, financially secure, fun-loving, open and sensitive and would cherish a relationship with a very special person...to love and be loved by...forever. Jewish, non-religious. Westchester area. NYM A972.

Very Handsome International—Businessman, young-looking, 45, 145, 5'9", West European, Jewish, not religious (you do not have to be), widely educated, previous top executive career, just divorced, seriously interested in outstanding, beautiful, classy lady, "cover girl" level looks, chic, romantic, selective, family relationship-oriented. Clear recent photo and phone. Confidentiality guaranteed. NYM P837.

Vibrant Beauty—Very attractive, slim, 5'4", Jewish Manhattanite, 33 (looks 25), athletic professional. Seeking 29-45, attractive professional male. Bio/phone/photo appreciated. NYM C723.

Open A New Door—Meet attractive, affectionate, enthusiastic professional woman, mid 40's, with sense of humor and varied interests. If you are an unattached, professionally secure Jewish male, 45 plus, kindred spirit, please send note/phone. Photo appreciated. NYM W377.

Physician, Successful—Attractive, distinguished-looking, trim, sincere, romantic, 5'8", late 50's, Latin (South American). Seeks nice, attractive female, late 30's-40's, over 5'5". Loves traditional values, NYC, dining, traveling. Note/phone/photo a plus. POB 220, Woodbury, NY 11797.

Divorced Male, 40, Wasp—6'3", successful professional, athletic, sincere, casual outstanding sense of humor. Seeks very attractive, intelligent, slender female with similar qualities. Preferably in NJ, north of exit 120. Photo please. NYM P838.

Cuddly And Fun-Loving—White Jewish male, 27, 5'7", Wall Street broker with a good sense of humor. Enjoys tennis, golf and nice dinners. Seeks intelligent, sincere, sensitive female, 24-30. There is a lot of me to love and a lot to love me for. NYM C724.

Don Quixote—Tired of singles bars and jousting with windmills. Attractive professional, 33, 6'1". Enjoys skiing, scuba diving, cooking, conversation and good friends. Seeks a special woman who is attractive, intelligent and witty. She should enjoy life, romance and a meaningful relationship. Send a note if you are my Dulcinea. NYM A973.

Good Things Come—To those who send a great note with photo to this pretty, fun, multilingual, 24, Jewish blond. You are successful, tall, handsome, witty, warm and cuddly, up to 32. NYM W378.

Sweet, Pretty, Jewish RN—40, 5'8", seeks love, marriage, kids with caring Jewish man, 35-45. Note/photo. NYM W375.

A Real Standout—Handsome exec, 40, 6', very athletic, people-oriented, warm, fun-loving and very sincere. Seeks a very attractive woman who enjoys life, the country and knows what it means to wake up next to that someone special. Photo/note/phone. NYM C725.

Female Media Exec—40, attractive, medium build, sensuous, outgoing. Seeks affectionate, secure professional man, over 5'10", under 55, non-smoker. Note/photo. NYM A974.

Elegant, Very Pretty Woman—5'6", Ivy. Cultured, not snobbish. Jewish, not seriously. Hopeful, not anxious. Seeks male, 38-52. NYM C726.

Single Woman, Jewish—Mid 30's. Drawn to good books, food, movies, theater and usual blend of NY interests, complete with assorted foibles. Susceptible to kind, successful, thoughtful, 40's, man with a twinkle in his eye. NYM W379.

Going Sailing—Upbeat, professional, non-smoker, thrives on nature. Fit, active, seeks same in slim female, with no kids, 21-39. NYM A975.

Complicated And Rewarding—Aware, intelligent, analyzed yet somewhat insecure, Jewish male, 32, seeks flexible, mature, non-hostile lady for meaningful, committed realtionship. NYM A977.

Attractive, Vivacious, Bubbly—Jewish female. Enjoys travel, boating; is emotionally and financially secure. Looking for a meaningful relationship with fun-loving, attractive, Jewish male counterpart, 30-45. Photo/bio. NYM W380.

Romantic MD, 36—Seeks affectionate, kind, attractive blond woman, 22-36, for theater, dinner and anything else she might like. Note/photo. NYM A978

Successful, Divorced Manufacturer—Englewood Cliffs. Nice-guy type, averse to smoking, well-traveled, seeks bright, friendly, attractive, 30's woman, for one-on-one relationship. Photo, please. NYM C727.

Creative, Sensitive, Affectionate—Handsome male, CEO, 43, with good sense of humor, seeks a very affectionate, attractive female Manhattanite. Photo/bio/phone, please. NYM W381.

Special Lady—Pretty, sleek, elegant, 36, seeks something lasting with special man who has class, refinement, is under 40 and Jewish. Photo a must, non-smoker. NYM C729.

Affectionate, Open, Verbal—Divorced Jewish male, 43 years young, transplanted Bostonian, sales director, 5'11", 18 lbs, ex-athlete. Seeks short, spunky slightly chubby, professional LI/NJ lad who wants to be adored and adore me Photo please. NYM W382.

April In Paris—Is wonderful, and yo are wonderful in April - a warm, charming, sophisticated lady, whose inner an outer beauty blossoms. I'm 35, single, 6 professional, successful, educated an you'll be impressed by my bio/photo aft I'm impressed by yours. NYM W383.

Class Act—High-powered CEO, uniqu successful, dynamic Christian man. See beautiful (looks count), sharp, slim, st ish Christian lady, 35-45 . Photo for qui reply. NYM C730.

Lawyer, 40, Handsome—Down-to-ear Likes tennis, music, reading, movies, e Seeks woman, 25-35, with warmth a wit, living in Manhattan. Very much p fers someone (like himself) not from N originally. Photo, please. NYM W384.

Can We Talk?—Male Jewish professi al, 24, 5'5", is looking for funny, w Manhattanite Jewess, 21-28. If you en urban adventure and quiet times, yo like me. Note/phone. NYM C731.

Blond, Slim, Successful Manhattanit Gentile (no preference), 39, seeks sop ticated, intellectual, ambitious male, share life. Photo/phone. NYM C732.

Very Pretty, Thin, Affectionate Blo 33, bright, fun-loving, caring, real. S a handsome, successful, romantic, s tive Jewish professional for lasting t with me. Photo/note. NYM W385.

Charismatic, Handsome Professio Kind, witty, athletic, accomplished, 50's. Seeks bright, beautiful bru Jewish, slim, 36-46. Photo, please. C733.

Southwestern French Woman—6', intelligent, independent. I enjoy life, good cooking and good laughs. to provide these to myself and woul to share them with single man i same situation. Photo. NYM C734.

Honest And Nice—I love music, books, sunsets on LI sound, good food, and most people. Finally successful - a relationship with a normal middle-aged man would round it all out. NYM C707.

Pretty, Unslim, Female Journalist—Is "fed up" with dining alone; seeks single male (40-59). POB 691, NYC 10268.

Here's The Facts—Handsome, sincere, athletic dentist, 30, who enjoys all NY has to offer, seeks intelligent, good-natured, sexy Jewish woman, 23-30, for lasting relationship. Photo/note. NYM A943.

Attractive Woman, 5'7"—Blond hair, thin. Interests are: biking, sailing, hiking, chess, x-cross skiing, classical music, opera. Seeks tall, thin, educated man, 32-45, non-smoker. Photo, please. NYM C709.

The Minute You—Walk through the door, I can tell you are a man of distinction...over 40, romantic, with substance and style, 6', established, enjoys life. Photo a must. NYM P762.

Successful Female Artist—Jewish, Ivy, lim, attractive, 45, grown kids, at home everywhere, world-traveled. Seeks strong, nonogamous Jewish mate. NYM P768.

lanhattan Arts Professional—Woman, 9, interested in social issues, travel, x-ountry skiing. Seeks warm, honest man, 's-40's, involved in life, for commit- ent. Sparkle in eyes a must. NYM 368.

ery Attractive Podiatrist—28, 5'7", im, non-yuppie. Seeks slim Jewish fe- ale, non-smoker for love/marriage. YM P816.

ench, World-Traveled—Well-rounded oman, 30's. Tired of living and traveling one, looking seriously to share life with lid, humorous man. Recent photo pre- ed. NYM C735.

own-Eyed Beauty—Vivacious, slim. eks marriage-minded, Jewish man of ality, 25-34. Note/photo. NYM C736.

ptivates Your Attention—With a vul- ability you can't help but love. I'm an active, fun-loving, mid-20s, Jewish ca- r woman who enjoys everything life has offer. If you're out there looking for a nificant other and willing to expect the xpected through enthusiasm and rm - results will bring infinite happi- . Phone/note/photo required. NYM 7.

tiful, Green-Eyed Brunette—Early with a fabulous figure, is a top finan- exec who has concentrated on a bus- career and is now seeking a hand- , tall, professional, caring man, mid- to early 40's, who is interested in a us relationship. Photo/phone, e. NYM C738.

Handsome, Sincere—Man, 38, caring gal over 5'10". NYM C740.

ner Camp?—Tennis, boating, lake ming? Attractive, fun, rock-loving n, seeks male companion with simi- terests to share my favorite weekend ay. Long-haired, laid-back, enlight- man, (30-38 preferred). NYM C722.

Man With Brains—Seeking funny, decent, not-short male for very , very real, intelligent, fun profes- woman, 30. NYM C741.

Pretty, Warm, Compassionate—Creative, health-conscious female, early 30's, seeks male counterpart. Bio/phone/photo. POB 1899, Peter Stuyvesant Sta, NYC, 10009.

MD-Internist From Ohio—43, Jewish, trim, 5'11", somewhat athletic, seriously looking for the right woman for marriage. I am handsome, caring and sensitive. I love children. If you are 29-38, very attractive, slim, medium height and educated, perhaps we have a chance at the real thing. Phone/bio/photo, a must. NYM A944.

Gay Jewish Professional—Attractive, early 50's, enjoys travel, fine food, good talk. Seeks gay Jewish male, 40-50, with similar interests for meaningful relationship. Send note/photo. NYM P814.

Fall For Me—Tall, handsome, Ralph Lauren look-alike, mid 40's, successful entrepreneur. Knows how to treat a lady and marriage-minded, seeks a very beautiful Christian lady with class, 30-40, with varied interests. Photo. NYM A945.

Stunning Blond—Beautiful face and figure, successful PhD psychologist, divorced mom, slim, soft, sexy, spirited. Seeks successful, slim, good-looking executive or professional man, 36-50, who loves to laugh. I ask a lot because I am a lot. Photo/bio/phone. NYM P815.

Light Up Your Life—NYC lady, slim, tall, beautiful, 48, loyal, feminine, practical yet fun-loving, financially/emotionally secure, seeks worldly Jewish gentleman, 50's, same traits. NYM A946.

Islands Gal—Warm, quiet, MA plus, seeks male movie pal, 35-55. British, Canadian or West Indian fine. NYM C742.

Correspondence Invited—From a hadnsome, intelligent professional/businessman, in his 40's, who enjoys traveling and Broadway shows for a beautiful, outgoing, youthful female physician. POB 1148, Scarsdale, NY 10583

Very Pretty, Bright, Dynamic—Jewish widow, 42, is a giving, loving, happy person who knows what makes a wonderful marriage. Would like to meet professional/entrepreneur, 38-50, successful, sensitive, confident, who wants to share life with his best friend and lover. Note/phone/photo, please. NYM C744.

Positive And Enthusiastic—Attractive, ambitious, single white male, early 40's, seeking tall, attractive, refined female, 28-40, who enjoys athletics, movies and good conversation. Would appreciate photo/note. NYM A980.

Attractive, European Brunette—42, 5'3", 125, sensual, good sense of humor, warm, caring, would like to meet Jewish male, 45-55, non-smoker with similar qualities for friendship and love. NYM C745.

Lovely, NJ Woman of Sophistication—With beauty, intelligence and wit. Slim, cultured and giving. Seeks a man of distinction, 48-59. NY/NJ. For serious relationship. NYM A981.

Handsome, Sensitive, Sincere—Jewish male, 28. A warm, caring, old-fashioned romantic seeks a warm, sensitive, attractive Jewish female for a lasting relationship. I have a lot to offer that special person (friendship, romance, sharing and good times). Photo/phone/bio. NYM W386.

Attorney With Dimples—Attractive, Jewish, 32, seeks handsome professional man for relationship. Photo. NYM C705.

Are You A Woman—To whom feelings, intellect and thoughtfulness take priority? If so, contact this articulate professional man, 38, whose mind and values set him apart. Egocentrics need not respond. Photo appreciated. NYM P812.

Beautiful, Blondish, Slim, Leggy—39-year-old MBA who is athletic and has many interests. Seeks warm, sensitive Jewish male counterpart for love and marriage. Note/photo. NYM W358.

Tall, Handsome, Successful—North Jersey gentleman, mid-60's, seeks refined, slim Jewish lady, physically and mentally attractive, for meaningful relationship. Replies from North Jersey only. Note/phone. NYM C706.

MD, 41, Handsome, Athletic—Nice person, seeks woman, 29-35, pretty, thin, emotionally stable, for serious relationship. Photo - returnable. NYM W359.

Fun-Loving, Classy, Attractive—Warm, sensuous brunette seeking attractive, successful, sincere man, 50 plus, who enjoys a New York life style. Phone/photo, please. NYM W360.

Nice Attractive Woman—Mid 40's, slim brunette, interests in the arts. Seeking sincere professional gentleman. Note/photo appreciated. NYM P819.

Great Looking—Long legged redhead, seeks "right chemistry" male, 43-55. I am bright, sensitive, semi-athletic. I'm interested in medicine, psychology, art, science and enjoy learning, sailing, camping, travel. NYM A982.

Vibrant New Englander—With sparkling eyes and a sparkling mind seeks high-energy man, 38-48, who wants marriage, possibly children. NYM W387.

Petite MD—47, seeks gentle, caring professional man, 45-55. NYM W388.

Male, White—39, widower, businessman, 6'1", 190 pounds. Sincere, sensitive, good-looking, down-to-earth, seeks female counterpart. NYM C746.

Beautiful English-Greek Princess—30's, desires handsome prince, 32-45, to merge kingdoms. Bio/photo. NYM W389.

Playful, Attractive MD—35, feminine, slim, shaprely, warm, happy Manhattanite, loves fine food and travel, wants successful, sincere man with class for relationship and fun. NYM A983.

Strikingly Beautiful—Dark chestnut hair, 5'6", 112 pounds (French-Italian descent), high energy, athletic, very intelligent, refined lady with old-fashioned virtues. I seek a tall, 34-44, handsome, athletic, high-powered, successful man who's not world weary, to share my enthusiasm for travel, skiing, good food, energetic, fun times and hopefully more. Unfeigned response and photo, please. NYM C747.

Loving LI Lady—Adorable, slim Gemini, looking for her earthy Taurus or Capricorn, who is handsome, very successful, in love with his profession and emotionally open to Love and Life, Learning and Growing (38-50). Phone/photo/note. NYM C708.

Beautiful Blond Actress/Model—Would like to meet a well-established man with young children. NYM A940.

Dustin Hoffman Look-Alike—36, Jewish MD with cleft chin and bedroom eyes. Seeks equally outstanding leading lady, age 25-33 - beautiful eyes and sense of humor should be two of your finest attributes. Photo a must. NYM P811.

Dynamic Jewish Male—29, tall, very handsome, successful and charismatic, seeks Jewish female, 22-28, who is intelligent, beautiful, sexy, down-to-earth and fun. NYM C702.

Pretty Non-Smoker Sought—Handsome, courteous MD, 26, who enjoys travel and sports. Race unimportant; wit and sincerity are. Photo/note. NYM A941.

Attractive And Witty—Woman in publishing who loves music, art, travel and fine foods, seeks intelligent, non-smoking man in 30's, for serious relationship. Bio/photo. NYM C703.

Attractive, Energetic Widow—Enjoys dancing, bridge, travel, gourmet cooking, tennis, etc. If you are Jewish, 55-65, non-smoker, exec/professional with similar interests, please respond. Note/photo if possible. NYM C704.

Tall, Incredibly Huggable—Perceptive, witty, semi-awesome stockbroker, 35, lean, fit and interested in sports, jazz and dance. Seeks relationship with classy, elegant, sane, perceptive, warm, very fit lady with great legs. Photo. NYM W390.

Man Sought—50's plus, with snow on the mountain, fire in the hearth but no bats in the belfry! - plus health, height and humor - by discerning NYC woman. Would relocate. NYM A984.

Cute Male Attorney—24, Manhattanite. Likes popular music, dancing, sunning, politics, Ferraris. Seeks well-educated, professional, fun, cute, slim white female who can be serious but who also knows how to enjoy life. NYM C748.

Lawyer—Handsome, athletic, 47 - looks 37. Seeks short, slender woman, 35 plus, to share the pursuit of happiness. Prefer artists, musicians, writers. Any race. Moms and NJ okay. NYM W391.

What? No Photo?—Jewish guy-next-door, 42, fit, fun, bright, good looks and giving. Us: vital, ethical, romantic, oh so adorable. Your note gets a call from a terrific guy. Do we fit? NYM C749.

Very Special Lady—Pretty, slim, well-educated, vivacious, personable, financially secure, Jewish female in mid 30's, seeks partner in life. NYM A985.

Waspy Brunette—With discriminating taste, discreetly sexy, accomplished, well-traveled, a bit "left of center". Believes that the human equation will balance with a tall, Christian preppie professional, 40-55, with charm, wit, style and drive, who's comfortable in tux or top-siders, country/city, for lasting romance/TLC. Photo, please. NYM C750.

ANNOUNCEMENT

June A.B.—Sorry I couldn't meet you at the Russian Tea Room March 9th. Please contact me. NYM A976.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 589

BY MARY ANN MADDEN

"One million six hundred thousand eight hundred thirty-three, one million six hundred thousand eight hundred thirty-four, one million six hun . . . ."—Oral Roberts

"I'm outta here."—Harry Houdini

"Goodbye, Goodbye, Good (*gesundheit*) bye, Goodbye, Goodbye, Goodbye, Goodbye."—Snow White

"Have I forgotten anything?"—Harry Lorayne

Above, famous last words. Competitors are invited to provide one example of same. (Final words of familiar figure.)

Results of Competition 586, in which you were asked for whimsical definitions for words beginning with the letter "J."

Report: Herewith, the very best of duplicated definitions: **jonquil**—18th-century graffiti-writing implement. **jasmine**—the Dave Brubeck Quartet. **jackanapes**—1. expensive hors d'oeuvre, 2. Lord Greystoke's cousin. **jinrickshaw**—cocktail served on man-powered vehicle. **juvenile**—Roman child poet. **jade**—1. splashed by a bluebird, 2. a semi-precious woman. **juggernaut**—flat-chested woman. **jugular**—of ample figure. **jamboree**—annual picnic of Soc. for Preservation of Fruit. **jingo**—military game of chance. **janitorial**—column in newspaper by, for, about custodians. **judicious**—food kosher for Passover. **jejune**—sixth month of calendar of Emperor Claudius. **jerkin**—inane sleeveless jacket worn by relatives of Steve Martin. **junction**—garage sale. **Jacuzzi**—bathtub favored by Émile Zola. **jives**—*Sp.* musicians' rash. **jai alai**—*Sp.* a tall tale. **jocular**—in humorous vein. **juggle**—to balance object on one's neck. **Japanese beetle**—Yoko Ono. A large entry, much repetition. For example, **jalousie,** variously defined as: inferior shutters or covetousness of one's neighbor's windows, does best as it appears below. As which of us, from time to time, does not?

First Prizes of two-year subscriptions to "New York" to:

joey—a baby comedian.
Peter Scott, Solon, Ohio

jipijapa—the South American Easter Bunny.
Rosemarie Williamson, Neptune, N.J.

Runner-up Prizes of one-year subscriptions to "New York" to:

jumpsuit—leap frock.
Linda Giordano, Florence, Ala.
sp. ment.: Anthony Jay, New Haven, Conn.

jonquil—the nighttime coughing, sneezing, aching all over so you can sleep flower.
Betsy P. Sheehan, Columbia, S.C.

And Honorable Mention to:

jabberwocky—punch-drunk.
Scott Martinson, Wheaton, Md.

jack-in-the-pulpit—evangelistic plea for funds.
Oscar Weigle, Whitestone, N.Y.
sp. ment.: Mary Jane Nottage, Cleveland Hts., Ohio

jodhpurs—East Ind. puss in britches.
similarly: Kimberly Tomczyk, Ridgewood, N.J.;
John Hale, Halesite, N.Y.;
Ruthanna Long, Larchmont, N.Y.

jingoism—militant glorification of Australian wild dogs.
Suzie Bolotin, Chapel Hill, N.C.

javelin—spear oil.
Roz Stone, Oak Park, Mich.

juniper—planet that consists solely of shrubbery.
Jim Loftus, Green Lane, Pa.

jetsam—refuse ejected from airplanes.
Alma Sohmer, N.Y.C.

jambeau—French orphan adopted by the Waltons.
Ghislaine Bauernfreund, N.Y.C.

jeep—sound made by military chickens.
Alex Widdell, Oceanside, N.Y.

John Peel—male stripper.
Ted Berkelmann, Bronx

jeté—emergency chute, Air France.
A. R. Daraio, Coram, N.Y.

juxtapose—to arrange heads of state for a photo opportunity.
Charles Kwartler, N.Y.C.

jaunt—short trip in the company of one's father's sister.
Patrick Burke, Ho-Ho-Kus, N.J.

Java man—Mr. Coffee.
Herb Martinson, Wheaton, Md.
sp. mention: Jerry Zakrzewski, Kearny, N.J.;
Gloria Rothenberg, Whitestone, N.Y.;
Veronica Timpanelli, Staten Island, N.Y.

jackass—corset.
Jennifer Young, Glenmoore, Pa;
Oliver M. Neshamkin, M.D., N.Y.C.

jettison—the cancellation of a Saturday-morning cartoon show.
Bruce Karp, N.Y.C

jack-in-the-box—gift-wrapped bourbon.
Ed Stone, Great Neck, N.Y

jalapeño—hot car south of the border.
Chris Lewnes, Brookly

jalousie—blind with envy.
Karen Bracey, Burke, V

jeu de mots— *Fr.* any Broadway adaptatio of the dictionary (lit.: a play on words).
Bob Kopac, Poughkeepsie, N.

jape—monkeyshine.
Jim Smith, Delmar, N.
Msgr. A. V. McLees, St. Albans, N.

Jacobean—character in an Irish fairy tale
Martin Sack Jr., Jacksonville, Fl

jump start—to get the engine working on VW Rabbit.
M. Schan, N.Y.

jinx—1. fluid used in poison pens, 2. u lucky wildcat, 3. spell of bad luck visit upon Miss Rheingold.
1. *Elisabeth Di Palma, Hudson, N.*
2. *Calliope Cerva, Harvard, Mass*
3. *Leonard Burke, Scranton, Pa.*

jaquette—a woman trapped inside Frenchman's body wearing a light overco
Jeff Tenzer, N.Y

John Doe—anonymous letter of rejectio
Alan Levine, Massapequa,

junk mail—used armor.
F. Schan, Broo

jounce—a mild Mickey Finn.
Johanna Lo, Palisades,

janissary—le supply store des sanitary e neers.
Karen Goranson, San Francisco,

jonglery—fear of flying minstrels.
Marc Doyle, Burke

jowl—aging bird of prey.
similarly: Lynne Babcock, Austin,
Lynne Rubin, Mt. Vernon,
Joan Larsen, Park Fores
Gloria Johnson, N

jet lag—the interval between schedule actual arrival of airplane.
Susy Scott, Solon,

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contemporary and classic
dishes, plus the Barbizon flair
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jamb—1. to have a session with the Doors, 2. mint jelly served with mutton.
1. *Donna Easter, Nashville, Tenn.*
2. *Barbara Cerva, Harvard, Mass.*

Jack Scott—disposable underwear.
Emma Dolby, N.Y.C.

jousting helmet—knight cap.
Ben Gottlieb, McLean, Va.

jackrabbit—hareraiser.
Clarita Mrena, Chevy Chase, Md.

jinn—English spirit(s) first appeared in India in early 1900s.
Suzanne Stone, Great Neck, N.Y.
sp. ment.: Ed Carrell, Dallas, Tex.

jest—lighthearted banter in the style of Werner Erhard.
Mary Burke Tracy, Scranton, Pa.

joint oil—elbow grease.
Brian Bracey, Burke, Va.

jaw hawker—bird peddler.
Daniela Curtis, Hartsdale, N.Y.

jet-setter—mutt-about-town.
Louise Jackson, Tiverton, R.I.

junk yard—Hong Kong harbor.
Karianne Mortensen, N.Y.C.

jeu d'esprit—hide and ghost seek.
Joshua Clement, N.Y.C.
sp. ment.: Patricia Colena, Jamaica, N.Y.

jelly bean—seed or pod terrified of starting up another seed or pod.
Tony Lang, N.Y.C.

junket—guided tour through a teenager's room.
Joan Oliver, Elmhurst, N.Y.

Jocasta—Greek card game in which the loser must marry his mother/her son.
Harvey Widdell, Oceanside, N.Y.

jojoba—small tree of the Buxaceae family planted throughout the U.S. by Santa Claus.
Thomas G. Casale, Mt. Kisco, N.Y.

jillion—untold amount of jack.
S. Komishane, Elizabeth, N.J.

Jiggery Pokery—the winning of a double-dactyl competition by underhand means.
John Foshee, Austin, Tex.
sp. ment.: David Chasman,
Beverly Hills, Calif.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 589, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by May 1. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the May 25 issue. Out-of-town postmarks are given three days' grace. ■

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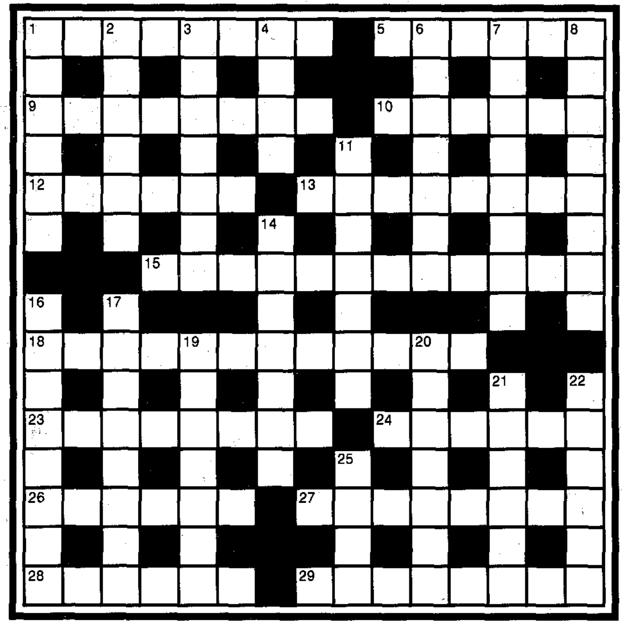
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Revealing injunction to reporter. (4-4)
5 Dance—or tea for two? (3-3)
9 Swan-song of the Scottish lad? (8)
10 Gives the most unfavourable assessment of the roofing. (6)
12 Uncle answers and in doing so, whitewashes. (6)
13 Moving restlessly—in delirium, perhaps. (8)
15 Understanding rum in a tin will have a metallic element. (12)
18 The ingredients not wanted? Then some folk here may be at cross purposes. (12)
23 Despondently retire, no rising again. (8)
24 Assets of French art gallery. (6)
26 Censor's standard? (6)
27 Swift voyager. (8)
28 Get sea-sick and vomit. (6)
29 Board game with directions inside the box. (5-3)



DOWN

1 Pointing out which church requires roofing. (6)
2 To get a rise, move to the south? (6)
3 Giant I thrash in very short space of time. (7)
4 The sort of lie a liar produces. (4)
6 Prince with one objection—fish! (7)
7 Stevenson's girl, full of spite—redhead from a Scottish isle. (8)
8 Gin eases distressed recipient. (8)
11 Short coat put on in the afternoon. (7)
14 Horse fly problem, mounting. (7)
16 Beetle a workers group found below a cliff. (8)
17 Declare the girl put on weight. (8)
19 Spear fish in a river. (7)
20 Wrestles with ship stuck in bulrushes. (7)
21 Neat little creatures helping to move bodies. (6)
22 Mourn the loss of river bird. (6)
25 Showing no mercy, give her less. (4)

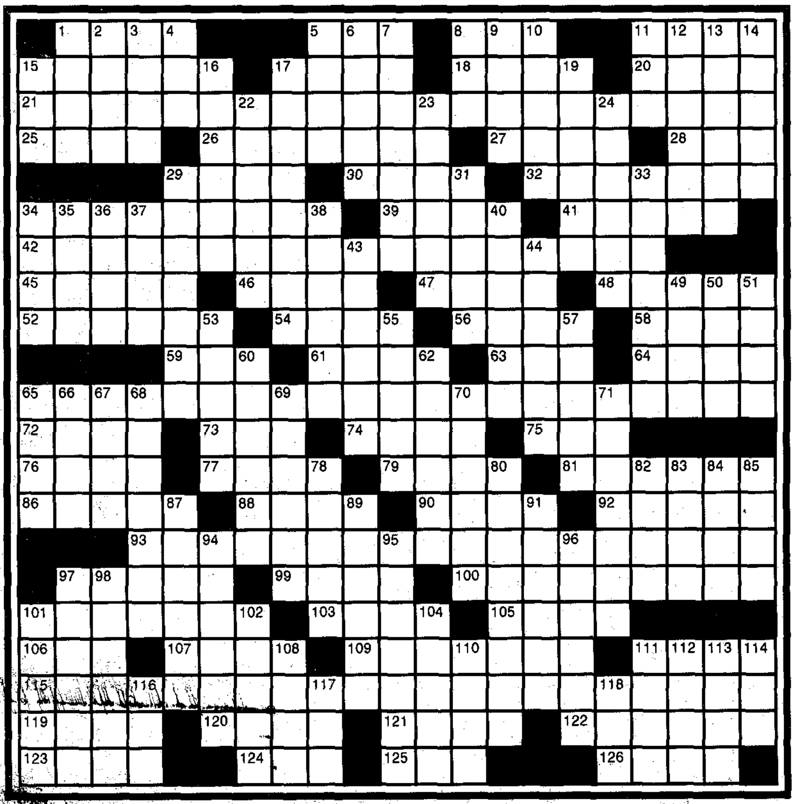
‘IF YOU'RE TOO FAT . . .’: ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Tribulations
5 Madre's sister
8 Dadaist Jean
11 Tiff
15 Harvard student
17 Viet ——
18 Memorable Coward
20 Gucci of footwear
21 You should have ——
25 Fictional Jane
26 Heart-shaped
27 Receive wages
28 Ship's curved plank
29 TV's Garroway
30 Los Angeles team
32 Bane
34 Barbecue fare
39 Shade of blue
41 Cowgirl Evans, et al.
42 You shouldn't ——
45 Voice a view
46 Poi ingredient
47 Birthmarks
48 Live coal
52 Passover feasts
54 Mary's tagalong
56 Dumb cluck
58 Femmes' magazine
59 Call —— day
61 Tourist city of Japan
63 Title for 18-Across
64 A-bomb, to protesters
65 You should have ——
72 Ad trademark
73 Monastic lady
74 “Do I dare to —— peach?”: Eliot
75 Dallas coll.
76 Pusher's buyer
77 Grandstand level
79 Dr. Westheimer
81 U.S. folksinger
86 “Love me, love ——”
88 Walked on
90 Santha Rama's family
92 Of a hipbone section
93 You are ——
97 Asparagus unit
99 Eyelid inflammation
100 Does tattoos
101 Prattle
103 Adams or Sedgwick
105 Membership pay-in
106 Surg. arenas
107 Hall-of-Famer Slaughter
109 Diary write-ins
111 Chan's remark
115 You should have ——
119 Honk
120 River near Dunkirk
121 Wriggly
122 Not often found
123 Soup vegetable
124 Deuce
125 Thirsty
126 Fail to include

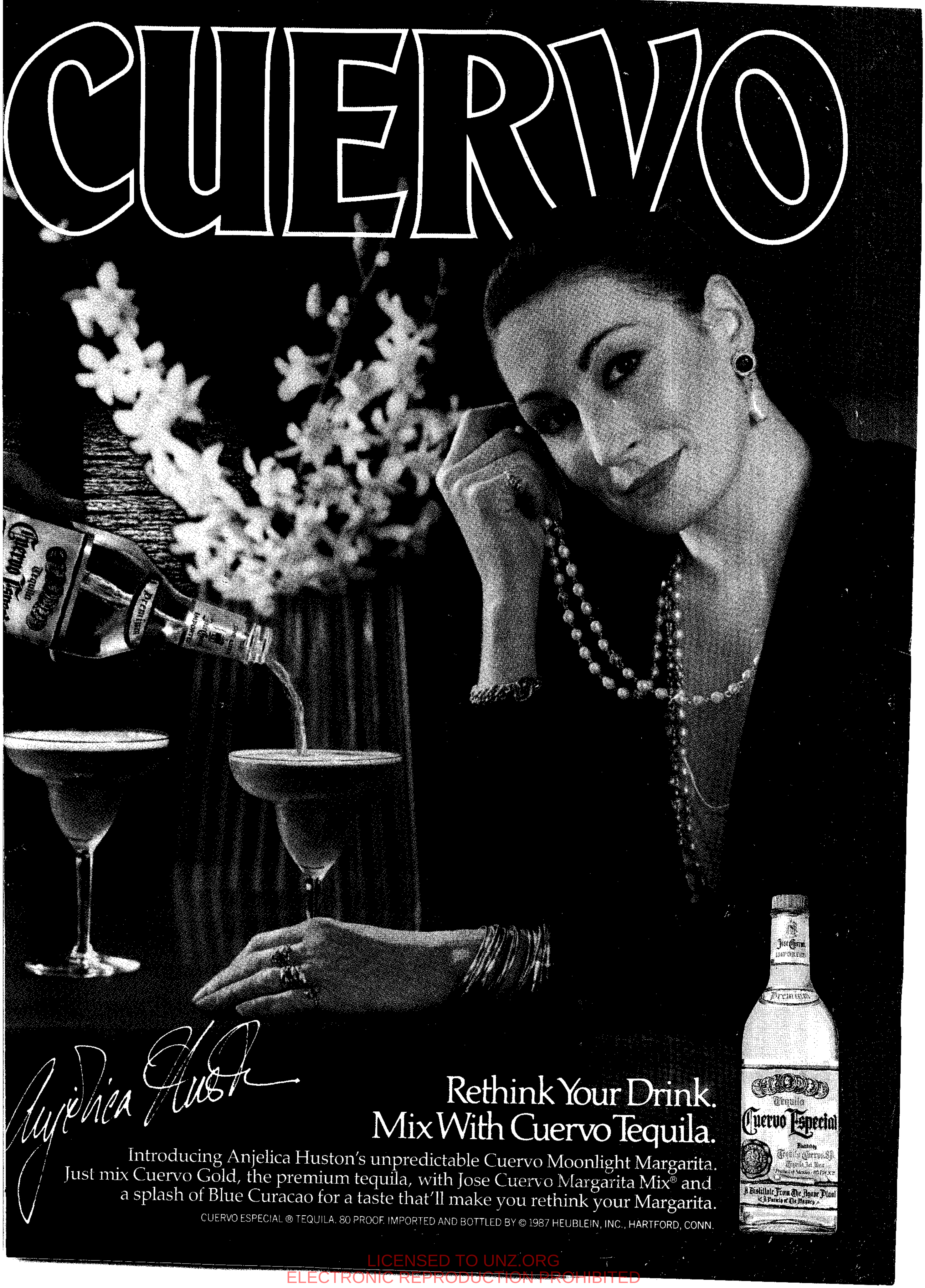
DOWN

1 Like Tussaud's figures
2 Singleton
3 Raison d'——
4 Anatomical pouch
5 Sweeney the barber
6 “First ——, first. . .”
7 Stir up
8 Grasshopper's acquaintance
9 Miës van der ——
10 Some kind of nut
11 Did nursery duty
12 Puckered fabric
13 Male dreamboat
14 Broadway awards
15 Second consonant
16 Overeater's potion, familiarly
17 Pertaining to the brain
19 Texas border city
22 Part of S.S.R.
23 Abase
24 Rumpled, as a bed
29 Commendation's opposite
31 Shoppers' bonanza
33 Basic substance
34 B'way sellout sign
35 —— Le Moko
36 In among
37 Artist Magritte
38 Leave marooned
40 Extravagant
43 Tribute
44 Imitators
49 Become indistinct
50 City on the Humboldt
51 Virginia dance
53 Show frugality
55 Pipe type
57 Publicity campaig for short
60 Sharpness
62 Toscanini
65 Christmas puddir
66 Apple-cheeked
67 Got grayer
68 Small crown
69 First months: Sp.
70 The Golden Hor
71 Certain campers
78 Way to go
80 Add water vapor
82 Culbertson namesakes
83 Scrabble piece
84 Scotch or red
85 German cries of despair
87 Pointed beard
89 Poet laureate, 1
91 Musical transitic
94 Faddish
95 Faked a punch
96 Lab monkey
97 Screech
98 Counterfeiter's henchman
101 Small dance bar
102 Friars Club eve
104 Kin of chlorofo
108 European divin duck
110 ——-poly
111 Eden exile
112 Mata of spydor
113 Cult
114 After verb or g
116 Fat farm
117 Spanish gold
118 Sgt., e.g.



Solutions to last week's puzzles appear or

2615 PBS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